BOOKS & READING

W. E. SIMNETT

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BOOKS AND READING

Dedicated

TO

MARGARET SIMNETT

(who inspired this little book)

In Memory and Love.

BOOKS & READING

BY

W. E. SIMNETT

Ἠσοφίας πηγὴ διὰ βιβλίων ῥέει.

Otium sine literis mors est.—*Seneca.*

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PREFACE

As will be obvious at a glance, this little book is not addressed to the cognoscenti, but to that great new *potential* reading public which, since the war, has been turning more and more to serious literature, and especially to the younger generation equipped only with an incipient taste for reading and confronted with a bewildering and possibly dangerous profusion, to say nothing of other distractions. I am quite conscious of its apparent crudities and many omissions. Its aim is deliberately elementary, and it has no literary pretensions, while in order to cover, however superficially, a wide field within a narrow compass, I have perforce left out much more than I have put in. Its sole justification is that there appears to be nothing precisely of this kind in existence, and I know from experience the reality of the need.

The guide is intended to carry a stage farther the work of the Carnegie United Kingdom Trust, which, having encouraged and aided the provision of urban public libraries, is now actively furthering, through the county library system, the dissemination of books throughout the rural districts of Great Britain and Ireland. The readers are there, and the books are there : it remains to bring reader and book together to the best advantage. This guide is a modest attempt, in default of a better, to provide the missing link. I hope that the guide will also be of some service to teachers, who naturally are not conversant with some things which are within the province of the librarian.

I am indebted to my friend, Colonel J. M. Mitchell, Secretary of the Carnegie Trust, who kindly read the manuscript, for several useful suggestions, which I have had pleasure in adopting. The National Book Council, also, I understand, welcome the provision of a guide of

this kind, and indeed I hope that, if the book succeeds in its object, the result will be beneficial to publishers and booksellers, as well as to the general reader. Finally, I hope the book will appeal to that great band of men and women who do so much good work out of the public eye, the librarians of this and other countries, with whom I am proud to number myself, although now only able to co-operate humbly with them from library and other committees. They will know that this book cannot prove a substitute for personal guidance, but it may do some good for those readers whom they are unable to reach, and may encourage others to come to them for that further aid which I know they will be only too willing to render.

To all my readers I would say that it is hoped to keep this guide abreast of the times by bringing out later editions as may be necessary, and I shall therefore be glad to receive any comments or criticism, requests for further information or suggestions for future editions, and to deal with them to the best of my ability.

W. E. S.

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PART I

I

INTRODUCTION

THE aim of this little handbook is to furnish a simple and practical guide to books and reading, which may be of service to the average public library reader, and especially to young people who have left or are leaving school with some taste for books. It seeks to help them to make the best use of their public library, to offer some general advice or suggestions in regard to reading, and to introduce them to the great world of literature, not attempting more than a broad survey, but indicating in every instance where further guidance may be sought, or pleasant and fruitful paths pursued. It is not intended for the professed booklover, for whose benefit a large and growing library of "books about books" already exists; nor is it designed for students, whose wants, however, will be borne in mind, and some means of satisfying them indicated.

The writer has been led to its compilation by a keen recollection of his own early difficulties, and by subsequent experience (as a librarian, school-manager, and member of education and library committees) of the need for such a guide. Most readers, especially perhaps younger people, are diffident about asking advice, both from unwillingness to display a lack of knowledge, and because they often do not know clearly what they want, or even are not conscious of any definite wants.

Librarians, moreover, whose highest function it should be to act unobtrusively as "guide, philosopher, and friend" to their readers, are, under the present dispensation, hard-worked men and women, who lack the time to perform this office adequately. Much has been done by giving readers free access to the shelves, where the books are classified, and their relations to one another and to the whole field of knowledge exhibited; but even this great advantage, enabling the reader, as it does, to examine and "taste" the books for himself, does not quite supply the need for an impersonal and impartial counsellor and guide in the realm of letters, an office which this little book will endeavour in some measure to fulfil.

It is hoped, moreover, that the book will not only enable the reader to make fuller use of his public library, and possibly to extract a little more pleasure and profit from the books he borrows, but will also help him in acquiring that almost indispensable adjunct to mental culture, a personal collection of books. However small it may be, everybody should possess a library of his own; happily, its acquisition is within reach of the most modest purse.

II

THE PLEASURES OF READING

It may seem superfluous to urge the pleasures of reading nowadays, when, it may be said, almost everyone is in some sense a reader. But the term " reading " may be used to describe two utterly different things. Reading may be just an aimless recreation or a form of mental " dram-drinking " or dissipation, when it connotes, say, the skimming of the daily or weekly newspaper and the light products of the periodical press, the consumption of " novelettes " and " dreadfuls " (largely superseded now by the cinema), or of the favourites of the circulating library. Doubtless all this is reading, but our concern is rather with the appreciation and enjoyment of books of permanent worth ; with reading as literature, and with literature as an instrument, and probably the most important instrument, of mental culture. Even a newspaper may be read properly, and with a mental plan, and the reading of newspapers is indeed important to one's mental equipment : the subject will be referred to later ; here we are concerned with books. Books are divisible into two broad classes, the literature of power and the literature of knowledge ; that is to say, they may be either inspiring or informing. Some, of course, may be both. Charles Lamb more drastically divided them into books and *biblia abiblia*, books which are not books, or, as we may say, books

which are primarily " tools "—of which this guide may be taken as an example. We may read, therefore, either to " improve our minds " in the truest sense, or to gain information.

Without books we are, properly speaking, " illiterate ". An " illiterate " person may be compared with one living or existing in a narrow daily round in some secluded hamlet, whose mental outlook is bounded by his immediate vision, whose acquaintance is limited to the gossips of the village, and his interests to the petty topics of every day ; knowing little of the past, recking not of the future, with a mind " vacant of our glorious gains ", and but dimly aware of the great pageant of life around him. On the other hand, a " literate " person, in our sense, is one to whom " the freedom of the city " in the widest degree has been granted, who frequents the greatest company of the age, converses freely with philosophers, poets, scientists, historians, artists, and statesmen, and is alive to the thought and work, the interests and discoveries of his fellow-men. But if we are to be admitted of that great company, we must fit ourselves to understand and profit by it. As Ruskin, in *Sesame and Lilies*, says : " Do you ask to be the companion of nobles ? Make yourself noble, and you shall be. Do you long for the conversation of the wise ? Learn to understand it, and you shall hear it. But on other terms ?—No ! " The pleasures of reading, therefore, are only to be fully enjoyed by a conscious effort on our part to appreciate, to think about, and intelligently to criticize and understand our author : what we get out of a book is strictly proportionate to what we put into it. Reading, it is true, is but one form of what may best be termed " the cultivation of the

spirit ", but while literature is not life, it is essential to complete living. Not only is print the universal vehicle of contemporary thought, but books are our sole means of communion with the great minds of the past, whose works form part of our common human heritage. " The true university in these days ", says Carlyle, " is a collection of books ". A room without pictures has been likened to a house without windows. What, then, are we without books ? Are not books the windows of the soul ? Dr. Johnson, Oliver Wendell Holmes, and many others have confessed that their first act on entering a strange house was to inspect the bookshelves. The Autocrat says he staggered against books in babyhood and first learnt to walk with support from ponderous tomes ; he grew up in an atmosphere of books, and consequently was always at home among them. A love of books is the sign of a cultivated man or woman, as intellectual curiosity is the true test of education.

How we may conduct our reading with most profit and enjoyment will be considered in later sections dealing with methods of reading and aids to study. But as our purpose throughout is to act simply as a guide, rather than use lame words of our own upon the pleasures of reading, we cannot more fittingly take up that office than in referring the reader to some of the many delightful passages and essays in which great writers of all times have spoken in praise of books.

Probably the earliest English work of this kind is that called *Philobiblon*, written by Richard de Bury, Bishop of Durham, in 1344, a quaint eulogium which still makes profitable reading. This and many another essay on the pleasures of reading will be found collected together in A. Ireland's *Booklover's Enchiridion*, a mine of

quotation on books and reading; or in James Baldwin's *The Booklover*, to which further reference will be made as a guide to reading.

Bacon's essay *Of Studies* is doubtless known to all, if only in the oft-quoted passages: "Read not to contradict or to confute; nor to believe and take for granted; nor to find talk and discourse; but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested. . . . Reading maketh a full man; conference a ready man; and writing an exact man . . ."; but Montaigne's essay *Of Books* is probably less well known.

Authors as diverse as old Roger Ascham, in *The Scholemaster* (of which a good edition is obtainable in Constable's English Reprints), Petrarch, Milton, Lamb, Leigh Hunt, Carlyle, in his characteristic address on the *Choice of Books*, Ruskin in *Sesame and Lilies*, Emerson in *Society and Solitude*, Frederick Denison Maurice in his lecture on the *Friendship of Books*, Frederic Harrison, P. G. Hamerton in *The Intellectual Life*, and many another, have sung the praises of books and the abiding pleasures of reading, in words which all who would know what joy an informed and critical taste in literature can give should read for themselves. Ireland and Baldwin have industriously collected many of these passages, and some are quoted in Lord Avebury's wise and pleasant, if somewhat trite, chapters on books and libraries in his *Pleasures of Life* and *Use of Life*. These popular essays on conduct and character had a very wide circulation at the end of last century, especially for "presentation" purposes, and, although perhaps in the same tradition as the works of Dr. Smiles, are nevertheless full of good counsel and apt quotation.

It was in a lecture to working men, reprinted in *The Pleasures of Life*, that Sir John Lubbock, as he then was, set out his list of a Hundred Best Books, which gave rise to much controversy at the time, and afterwards became, somewhat undeservedly, synonymous of an ideal of "ready-made culture". In this guide, however, no such arbitrary limitations need affect our survey of the world of letters, and in Part II an attempt is made not only to indicate the masterpieces of literature, but also to suggest courses of reading in the principal departments of knowledge.

III

THE READING HABIT

It is usually assumed that the reading habit is now universal, if only in the sense of reading for recreation or to pass the time, but a useful corrective of this assumption is provided in a very interesting first-hand study by Lady Bell of life in a manufacturing town, namely, Middlesbrough, under the title of *At the Works*, of which a cheap edition is issued by Nelsons. In a chapter on "Reading", Lady Bell gives us the results both of her general observations and of a personal inquiry made at some two hundred houses. They cannot be quoted here at any length, but the little book as a whole is of absorbing interest, and should be read by all who are interested in the workaday lives of their fellow-men and women. Lady Bell says: "Reading perhaps is not so prevalent a habit in any class of society as we try to think; but there is such a pressure of opinion in favour of it, that it is difficult for the most candid to admit that they do not care about it. All the same, I believe these are in a much larger proportion than we imagine. . . ." This was borne out by the result of the house-to-house inquiry, and of those who do read, she says: "On the whole, I think it may be stated that a large majority of people of both sexes, in every walk of life, read, with hardly any selection of their own, what comes under their hand, what is

suggested to them, and what they see being read by the person next door". And her conclusions apply not only to the working-men's homes in which she was primarily interested, but also to the "drawing-room readers" of more leisured circumstances. The population of the town was over 100,000, and the borrowers from the public library about 4,500. This was before the European War. The present writer believes that since the war the reading habit has both widened in extent and improved in quality, and children especially, with the spread of school and juvenile libraries, more generally acquire and retain the habit of reading. Throughout the countryside, the remarkable growth of the county library system attests the new widespread demand for good books.

To acquire taste in literature, however, the reading habit must be deliberately cultivated. We all in practice give some time daily to the newspaper. We should make at least equal time every day for reading good literature. It can be done if the will is there, and an hour a day will work wonders in a year. It is not quantity in reading that is important, but quality, and a little reading regularly done, if it be of the best, is often much more fruitful than consuming so much time in reading that we leave none for digesting and reflecting upon what we have read. If no other time can be found, there is always the possibility of the "bed book", although we cannot recommend this as a method of serious study. Arnold Bennett, in certain essays that will be referred to later, has some sensible advice upon this matter of the reading habit.

IV

THE STORY OF BOOKS

To all lovers of literature, and indeed to every thinking person, the story of the printed book, that most momentous human invention, should possess the greatest interest. It is attractively told in a little volume by Gertrude B. Rawlings, *The Story of Books* (published by Hodder & Stoughton in their Useful Knowledge series), which traces the story of the book from ancient and classical times, through the work of the mediæval monasteries, down to the Gutenberg Press and the invention of printing; its development in various countries, fine bookbindings, and the production of the modern book. Those who are curious on the subject may also profitably consult the articles on Printing, Libraries, Bookbinding, and Publishing in the new edition of the *Encyclopædia Britannica*. A remarkably comprehensive Printing supplement to *The Times*, published in September, 1912, is now available in book form.

To get a vivid personal impression of the realm of letters, however, all who can do so should visit the British Museum and trace there in actual examples and historical sequence the story of the book for themselves. "Books" in probably their oldest form, that of the baked clay tablet, will be found in the Babylonian and Assyrian rooms, including a collection from the famous library of Assur-bani-pal at Nineveh. In the Egyptian

saloons may be seen the papyrus roll, from which we derive the word " paper ", and that interesting " document ", the Book of the Dead ; while in the Manuscript saloon we may see Greek and Roman manuscripts, Anglo-Saxon and Early English chronicles, charters, Papal bulls and other historical documents (of which a further interesting collection, including the famous Domesday Book, will be found in the Record Office Museum), and what should be of particular interest to all readers, a splendid series of holograph literary works, comprising the original manuscript of a number of famous books, such as Pope's *Homer*, Sterne's *Sentimental Journey*, Gray's *Elegy*, Byron's *Childe Harold's Pilgrimage*, Scott's *Kenilworth*, George Eliot's *Adam Bede*, and many others. The Grenville Library exhibits a beautiful selection of illuminated manuscripts and a number of sumptuous bindings ; but the story of the printed book is best followed from the exhibits in the King's Library.

Apart from a small collection of Oriental Manuscripts, the cases in this Library are arranged to illustrate by actual specimens the origin and progress of printing. This should be followed with the aid of the Official Guide, which gives an excellent brief account of the history of printing. Taking the cases in numerical order, the development of the printed book in various countries, from its crude beginnings in Germany about the middle of the fifteenth century, is illustrated by rare examples of the productions of the early printing presses, of which to us probably the most interesting will be those of Caxton, Wynkyn de Worde, and other English printers. Here, too, can be seen some famous English printed books, such as the First Folio of

Shakespeare. A brief tour of this kind can be cordially recommended to all booklovers, expecially to those of the younger generation, and the visit may be fittingly rounded off by a peep into the famous Reading Room, the microcosm of the world of letters of to-day. The British Museum Library will be referred to in the section on " Libraries ".

We are so accustomed to the enormous productivity of the modern printing press, and indeed to regard the increasing deluge of printed matter as a very mixed blessing, that the story unfolded graphically in the King's Library and by the authorities we have quoted, showing how modern a development, after all, is the printed book, and up to what recent days books were still comparatively rare and to the great majority of people largely inaccessible, may be a useful corrective ; just as a tour of the British Museum Library itself, with its fifty miles and more of close-packed shelves daily extending, might, if anything would, act as a salutary deterrent to " the makers of many books ".

It is sometimes suggested that the brief empire (or tyranny) of the printed book and newspaper is already threatened, and that in the near future its place will be taken by broadcasting, and by the multiplication of the spoken record and especially of pictures, but we think it is safe to predict that the book at least will subsist for many centuries to come.

V

METHODS OF READING

A GREAT deal of breath and printer's ink has been expended in advising people how to read, but while there is certainly an art of reading, as there is of writing, both are difficult to impart, except in a negative sense ; and our present purpose is accordingly limited to certain general considerations as to methods of reading, and to referring the reader to a few books in which the topic is treated more fully.

The soundest basis which can be adopted in reading is the advice tendered by such different authorities as Shakespeare and Darwin, " Read what you most affect ", or what most interests you, for the books that you enjoy best are most likely to impress and influence you. Nevertheless, taste is progressive and can be cultivated by experiment, and we should therefore endeavour deliberately to improve our taste, that is, our capacity for appreciating fine literature, as we go on. For the purpose of reading is not only, as Bacon says, " to weigh and consider ", but also to appreciate and enjoy, as we should any other creative work of art. To do either thoroughly we should read critically, and the critical faculty is developed only by exercise, and especially by comparison : no rules can be formulated for it.

In reading, there are two extremes. One is to read quite promiscuously and disconnectedly any matter

that comes under one's hand, suggested by friends' circulating library lists, bookstalls or publishers' announcements, by passing fancy or other accident. A certain amount of pleasure is of course to be derived from this "method" of reading as a mild recreation, but on the whole it is the least profitable way of conducting one's reading. The other extreme is to plan out in advance a systematic course of reading extending over a lengthy period, and to pursue the programme rigidly, with notebooks and other apparatus of study. This method may be occasionally necessary for the study of a particular subject, when it becomes a definite "course of study", but is certainly not suitable for general reading, although it may be desirable at times to have some limited objective in view. Between these two extremes, however, there are many ways of extracting the maximum of pleasure and profit from one's ordinary reading. Several will doubtless immediately suggest themselves: the choice must in any case be left to the individual reader. The following are offered only by way of suggestion.

"Let one thing lead to another", is a good general rule. For instance, if one has read Dickens' *Tale of Two Cities*, it would be natural to turn to Carlyle's *The French Revolution*, the perusal of which had greatly excited Dickens, and doubtless spurred him on to his finest dramatic effort. From *The French Revolution* innumerable avenues open. While the first perusal of that tremendous book cannot fail to be for ever a landmark in one's reading, it may need a corrective from some more sober historian of the period, of whom there are many; Mignet, for example, to be had in a handy volume in the Everyman Library. But if it should be one's first

acquaintance with Carlyle (happy, indeed, the reader in that case !), it will infallibly lead to the other immortal works, *Sartor Resartus*, *Past and Present*, and the rest. We are not here concerned with literary criticism or the appraisal of values : Carlyle is one of the immortals. Or one may be led naturally from the French Revolution to a study of its remarkable product, Napoleon. Here, again, the books are legion, but if one wishes to keep to literature in the narrower sense, what finer sequel than Thomas Hardy's wonderful epic-drama, *The Dynasts* ? Take, indeed, any great book, and it will inevitably suggest others, and these again many more in their turn. The possibilities are endless. Literature, indeed, is like a great ocean : every part communicates with every other, and though one may embark far up a little creek, it will lead to the open sea.

The suggestion made above is a very obvious one ; the reader will readily find others for himself. A book may be read in relation to its period ; the literature of a period may be compared with its history ; one form of letters with another in the same period, or one essayist with another, say Bacon with Montaigne. Arnold Bennett, in a little book that will be presently mentioned, gives some excellent examples of this attractive and natural method of reading.

It is a good rule never to omit a preface or an introduction when one is given, for in this, either the author explains his purpose or an editor " explains " the author. In any case, when making acquaintance with a new author, it will add to the pleasure and interest his work has for us if we can read some good biography or critical account of his work. For this purpose, the volumes in the " English Men of Letters " or " Great Writers "

series are excellent of their kind. Of some classic authors, standard biographies exist, such as Forster's *Dickens*, Lockhart's *Scott*, Gibbon's *Autobiography*, Mrs. Gaskell's *Charlotte Brontë*, and of course Boswell's *Johnson*; but even in these cases the critical study of the author's work presented in the "English Men of Letters" series is helpful from the point of view of literary appreciation. Behind these, for reference, there are always the lives in the *Dictionary of National Biography*, or the *Encyclopædia Britannica*, or in such works as Chambers's *Cyclopædia of English Literature*.

Whilst any elaborate note-taking by the general reader is to be deprecated as likely to defeat its own object, it is quite useful and profitable in retrospect to keep a simple record of the books one reads, with the date and perhaps a word or two of characterization or comment in each case, which one may expand on occasion without feeling it necessary to do so as a rule. Such lists in later years may possess much interest for us, and may induce us often to look up old favourites, to see how they wear in our esteem.

The practice of making notes in the margins of books (assuming, of course, they are one's own !) is one to be used sparingly and with caution. Such jottings on the spur of the moment have a disconcerting habit of looking rather foolish, even to their author, when met with after a lapse of time. If there are any blank "end-papers" in a book, and one wants to make notes, it is preferable to put them together there, with the necessary page references. Needless to say, no marginal or other notes should be made in a library book. It is not only an annoyance to others, but quite properly an offence. If you discover an error, or supposed error, leave it to

the next reader to discover for himself; if it is obvious and glaring, no doubt he will: but if it irks you—point it out to the librarian.

It is a sign of cultivated taste to use books gently and carefully; all young people should be taught to respect the books they read, whether their own or public property; not to bend back covers, turn down the corners of leaves, mark or soil them, or otherwise use books barbarously. Your genuine booklover is always pained to see a book placed upside down upon the shelf!

The reader may now be referred to several books which deal further with this matter of method in reading. First may be recommended W. H. Hudson's *Introduction to the Study of Literature* (Harrap, 1913), which will be found both helpful and suggestive. It contains much valuable information and guidance on ways of studying literature, the study of poetry, of prose fiction, of the drama, and of criticism and the valuation of literature. A more unconventional and a stimulating little book is Arnold Bennett's *Literary Taste: How to Form It* (Palmer, 1910); and one that should be read for its own sake is Sir Arthur Quiller-Couch's delightful *Art of Reading*. Mr. H. B. Charlton's small manual, *The Art of Literary Study: an Approach to Literature for the Plain Man* (Pitman, 1925), may also be consulted with advantage. Some very useful advice to serious students will be found in Professor John Adams' *The Student's Guide* (University of London Press, 1907).

For the benefit of those readers who may be moved at any time to plan out a course of reading, several hints will be given later in these pages, and the survey of literature attempted in the Second Part may prove helpful.

VI

AIDS TO STUDY

THERE is a large and useful class of books whose primary function is to serve as guides or " tools " in the realm of literature. These include encyclopædias, dictionaries, bibliographies, annuals, handbooks, and other works of reference, such as will usually be found in a good reference library. There are, of course, in addition, many books possessing a purpose and value of their own which also fulfil this function. For example, the monumental series of Cambridge Ancient, Mediæval, and Modern Histories give the student most valuable and exhaustive bibliographies or lists of books, pamphlets and other historical sources for the period covered by each volume ; but primarily, of course, they are themselves products of the ripest historical scholarship, to be read with pleasure and profit by all who, like the present writer, most affect " the proper study of mankind ".

Reference books of some kind are indispensable to the serious student, but even the general reader will find it quite useful to acquire the habit of looking up references or further information upon subjects suggested by his current reading, and this would be easier if one always knew where best to look. The use of books as " tools " for research is an art in itself, and one in which librarians have to be expert, since it is their business not so much

to know things, as to know where to find them. In parenthesis, one may note a hopeful feature of modern methods of education, such as the Dalton system, in that pupils are encouraged to look up subjects for themselves. All boys and girls should be taught how to use a library, just as they use a laboratory or workshop; and schools, we may hope, instead of connoting merely classrooms and lessons, will one day comprise library, laboratory, workshop, garden, music-room (with gramophone and wireless), photographic art collections, and perhaps cinema and other similar equipment as well.

For the purpose of the ordinary reader, only the more obvious works of general reference need be mentioned here, together with certain special guides to books and reading which he will find helpful either in studying the literature of particular subjects, or in further exploring the wide territory of which this guide will give him a bird's-eye view.

General Reference Books.—The more obvious reference books, which even the most desultory reader can use occasionally with advantage, are a good encyclopædia, dictionary, and atlas. Of the first, the best is undoubtedly the *Encyclopædia Britannica*, new edition. Publishing enterprise has latterly brought this into many homes, but it can be found in any good public reference library. Many of the articles are classic pronouncements and complete, though condensed, treatises on their subjects, and one can cordially recommend the habit of looking up topics that crop up in daily reading. If the particular subject sought has not a heading of its own in the alphabetical sequence, its place will be found by using the Index volume. As there are numerous "cross-

references " to related subjects, one's original quest may often be pleasantly and profitably pursued into other fields or by-paths. The usefulness of the *Britannica* from this point of view is now enhanced by the issue of a series of booklets, which form handy guides to particular fields of knowledge and their treatment in the *Encyclopædia*.

Apart from the *Britannica*, Chambers's *Encyclopædia*, of which a new edition is also available, is an excellent publication ; but for those readers who, for their own use, may have to be content with a small work of this sort, the *Everyman Encyclopædia*, in twelve small volumes, uniform with the Everyman Library, is quite useful within its limits, although the information is necessarily summary and the print is small.

A good English Dictionary is a useful companion to have always at hand, not only for terms that are new or strange, but also for some that seem quite familiar, or whose meaning is taken for granted. A fresh interest, or an added definiteness, is given to our knowledge of the language if we get into the habit of using a good Dictionary. *The Oxford Concise*, or Chambers's *Twentieth Century Dictionary*, are cheap and can be strongly recommended. The great repository of the language is, of course, *The New English Dictionary* recently completed, which can be consulted in many good reference libraries. The immense value possessed by a really great dictionary is shown by the fact that the Oxford University Press have not hesitated to incur in its publication a financial loss which sales can never be expected to repay. Johnson and Webster are classic names in lexicography. There are also special dictionaries, such as Skeat's *Etymological Dictionary*, the *Century Cyclo-*

pædia of Names, Haydn's *Dictionary of Dates*, Mulhall's *Dictionary of Statistics*, and Cassell's *Book of Quotations*, whose purpose is sufficiently indicated by their titles. One great work which goes under the name of a dictionary must, however, be specially mentioned, and that is the *Dictionary of National Biography*. Published in sixty or more stout volumes, it is the national treasure-house of the lives of all its notable men and women of the past in every rank of life, and there one will find the life and works of every great man or woman of English (that is, British) birth or nationality fully and authoritatively told. An epitome volume gives the principal facts and dates of most of the people in the full edition.

These, however, are library equipment: for the ordinary reader's own bookshelf the necessary reference books are few and simple. In addition to the dictionary, and possibly an encyclopædia (even if it be only a small one, such as the Everyman), the following will be found useful, and they are each obtainable in the Everyman Library: *Biographical Dictionary of English Literature*, Smith's *Classical Dictionary*, the Classical and Historical Atlases, and perhaps Roget's *Thesaurus of English Words and Phrases*.

A good modern atlas is a most useful accessory to even the most superficial reading, for our daily newspaper would probably become more vivid and intelligible to us if we formed the habit of looking up unfamiliar places mentioned in the news on the map. Often, books of travel or of history are unfurnished or indifferently furnished with maps, and are consequently difficult to follow. Many good atlases have been issued since the war at very moderate prices and on a scale quite sufficient for ordinary use; but undoubtedly the best is *The*

Times Atlas of the World, of which a special edition at 30s. is obtainable.

There is perhaps little need to mention here the year-books, almanacs, and similar productions from which current information and data of all kinds is to be sought, such as Whitaker's or Hazell's, or, as an example of a popular topical handbook, the "*Daily Mail*" *Yearbook*; but the ordinary reader may not be so familiar with the merits of such productions as the *Statesman's Yearbook*, an invaluable guide to the countries of the world, their Governments, industries, and other features, with, incidentally, excellent lists of books about them; and also the venerable *Annual Register*, which in this country brings history and progress in all departments "up to date" every year. There is also a large and growing class of special yearbooks and directories covering most branches of human activity, a selection of which is to be found in all public libraries. Many libraries also keep a file of *The Times* newspaper, together with the invaluable index which is issued every quarter, and this enables one to look up any event in contemporary history. These "tools" may be rather outside the requirements of the average reader, but they are useful to the student, and may be occasionally helpful to the former. For those who may have to make more frequent use of reference books, a helpful little guide is Pitman's *Where to Look*: A. B. Kroeger's *Guide to the Study and Use of Reference Books* is more elaborate; and the latest edition of the British Museum *List of Books of Reference in the Reading Room* includes all ordinary works of reference and bibliographies. A special field is covered by A. B. Eason's *Where to Seek for Scientific Facts* (S. Rentell & Co., London), 1924.

BIBLIOGRAPHIES, or guides to books and other literature, either in general or in special subjects or departments of knowledge, form a very useful class of literary "tool". When dealing with particular branches of literature in the second part of this guide, reference will be made to various special bibliographies, but there are some which should be of interest and use to the general reader, and may be mentioned here.

Very helpful to the novel reader who takes this important branch of literature more seriously than to read just anything that comes to hand is Dr. E. A. Baker's *Guide to the Best Fiction*, which any reference library will produce. Dr. Baker divides the whole field of fiction into periods, and includes the best American and Colonial fiction, as well as, of course, the great novels of other countries that have been translated into English. A brief annotated description is given of most of the books included, and, together with his companion *Guide to Historical Fiction*, should be found very useful by those who may wish to import a little system into their reading of fiction. Mr. T. Nield has also a very good small *Guide to Historical Novels*. As regards guides to books generally, a useful handbook is Black's *Books that Count*, which, under classified headings and within a brief compass, gives a selection of the better-known books in the principal departments of literature and knowledge. It is naturally most useful for reference to works of information. Upon a much larger scale are Sonnenschein's *Best Books* and *A Reader's Guide*, recently revised, and Nelson's *Standard Books*. These guides are simply lists of selected books classified under subjects, with particulars of date and publication, and in some cases brief notes of their character or value. They

are helpful in forming reading lists on any given subject, but must be used with some knowledge and discretion. Of more definite didactic value to the student is J. M. Robertson's *Courses of Study*, which attempts to indicate the best or more important books and those of minor value for the purpose of a study course in each subject or group of related subjects. With its aid, those who may wish to embark upon a serious course of systematic reading in history, philosophy, economics, or other subjects could map out their course pretty thoroughly. Last of the general guides may be mentioned A. C. Lynch Botta's *Handbook of Universal Literature*, an American production of very comprehensive scope, compiled from standard handbooks of the literature of various countries, and necessarily very condensed, but adequately and reliably serving its purpose.

Of quite a special character is Helen R. Keller's *The Reader's Digest of Books* (Allen & Unwin, 1923). This is a collection of summaries of both classic and modern books of fiction and general literature, arranged under the titles of the books, with an author-index. The summaries are painstaking and competent, if not distinguished, and while the work as a whole is somewhat unequal and imperfect, it should prove very useful for reference.

There are other and older books than those mentioned above, such as Acland's *Guide to the Choice of Books*, Sargeant and Whishaw's *Guide Book to Books*, Blatchford's *A Book about Books*, and Perkins' *Best Reading*, but those given first will probably satisfy all ordinary needs. Mayor's *Guide to the Choice of Classical Books* and the Fabian Society's *What to Read on Social and Economic Subjects* are widely differing examples of

special guides to which reference will be made under particular subjects.

Many of these bibliographies are listed in Mr. J. D. Stewart's little handbook *How to Use a Library*. Special bibliographies now form quite a large library in themselves, as may best be seen from the selection in the British Museum Reading Room, but they will seldom be required by the ordinary reader, and it has therefore seemed sufficient to indicate their existence. Fortescue's Subject-Index to the British Museum Library, as well as Sonnenschein, Nelson, and other books we have mentioned, will give particulars of most of them.

As already mentioned, the volumes of the Cambridge Ancient, Mediæval, and Modern Histories give excellent and exhaustive bibliographies of historical sources ; and students of English literature will find similar full bibliographies at the end of each volume of the *Cambridge History of English Literature*. To read straight through these monumental works is doubtless a task too reminiscent of Mr. Boffin's attempt on the Decline and Fall of the Roman Empire ! Yet to many a lover of history and of literature, it might well stand as a treat in store for days of ample leisure, and meanwhile they are excellent to dip into for special periods.

It is happily the practice in many recently published series of an introductory or popular character to give at the end of the book a brief or select bibliography of the subject as a guide to further reading. This is especially the case, for example, in the excellent little volumes of the Home University Library, where, in almost every case, the author, who is usually a recognized authority on his subject, indicates, from his own special knowledge, how best the general reader may pursue the subject

further, if he so desires. The Cambridge Manuals, Nelson's People's Books, the Temple Primers, and other popular series adopt the same practice. These volumes, especially perhaps the Home University series, form excellent introductions to a wide range of subjects in history, philosophy, science, literature, sociology, etc., for the purposes of the average reader. They are, as a rule, admirably written and really "popular" in presentation, while lacking nothing in accuracy and authority.

VII

LIBRARIES AND THEIR USE

MUNICIPAL public libraries, improperly termed "free" libraries, are now recognized as a legitimate branch of the work of every progressive local authority, both in this country and in the United States. The public provision of books is regarded as at least as necessary as the provision of water, drainage, lighting, and roads, and must be considered an integral part of a public education system. Even in an ideal state of society, or rather, let us say, in a much less imperfect community than at present exists, libraries will still be necessary, since no single person will care or be able to accumulate all the literature which he may wish to read. Public libraries, needless to say, are not provided or intended exclusively for any one class of the community, but are the property of all the ratepayers and residents in a district, whose money provides and maintains them. On the whole, it can safely be said that they have probably given better value for the money expended upon them than any other municipal service.

In England, public libraries did not exist before 1850, when Edward Edwards, a Member of Parliament, obtained the first Act, and their growth was slow until towards the end of last century, when development was encouraged by gifts of buildings, first from Mr. Passmore

Edwards, and later, on a much larger scale, by Mr. Andrew Carnegie. Libraries, however, suffered chiefly from the limitation of the library rate, which was at first a halfpenny and later a penny in the pound. By the Act of 1919 all restriction was removed, and further progress has become possible. Another development initiated by the 1919 Act has been the provision of rural libraries by the County authority, a movement which has been greatly aided by the Carnegie United Kingdom Trust. Practically every county authority in Great Britain or Ireland has now adopted the rural library system. Books are indeed, in every way, rendered much more accessible to the general public now than in earlier years: whether they are more appreciated and valued than when they were more difficult to come by is another matter; but their ample provision, on the whole, is all to the good.

There are many imperfections in our present public library system which will doubtless in time be removed, especially in regard to co-operation between library authorities and the fuller utilization of existing resources; but apart from such developments, it is desirable that the average reader should know how to use his public library to the best advantage.

Most progressive public libraries have now adopted "safeguarded access" to the shelves, which admits readers through wickets controlled by an assistant, where books or tickets are checked, and enables the reader to examine the books for himself. Except for works of fiction, which are usually arranged in alphabetical order under the authors' names, the contents of libraries, both lending and reference, are now classified upon some definite plan. Further, in all good libraries the cases

are furnished with subject-labels as a guide to their contents.

The classification of knowledge is a subject which has exercised the minds of philosophers and others from the time at least of ancient Greece, and as applied to collections of books, has produced many ingenious systems of shelf-arrangement and "notation". The old "collegiate" or monastic plan roughly divided the contents of a collection into the main "orders" or branches of knowledge, the books or manuscripts appertaining to each being placed in "presses", the original form of bookcase, and "press-marked" according to their fixed position. Presses and shelves were given letters or numbers to distinguish them, the press being lettered and the shelves numbered, or vice versa. Thus, the "press-mark" A 5 against a book in the catalogue would indicate that the book was to be found in Press or Case A on the fifth shelf from the top. Modern classification systems, however, assign symbols or numbers to *subjects*, indicating their relation to other subjects and to their place in the system, but not to the position of books on the shelves, thus permitting indefinite expansion to take place, and the books to be moved, without requiring any alteration of the symbol assigned to them. The latter thus comes to possess a definite mnemonic value, since it always indicates a particular subject, and probably its relation to allied subjects.

The best known of these classification systems is the Dewey Decimal system, which with various modifications is in use in many public libraries in this country and America. This divides the whole field of knowledge into ten main classes, from 0 to 9, the symbol 0 being always reserved for general works. These main classes

are in turn subdivided each into ten divisions, and so on, according to the decimal notation, so long as the nature of the material may require it. The smaller subdivisions are placed behind a decimal point. The ten main classes are :—

000 General Works.
100 Philosophy.
200 Religion.
300 Sociology.
400 Philology.
500 Natural Science
600 Useful Arts.
700 Fine Arts.
800 Literature.
900 History.

Taking the class Useful Arts as an example, Engineering is 620, Medicine being 610, and Agriculture 630, and so on. Further subdividing Engineering, we get Mechanical Engineering 621, and Machine Tools, as a branch of Mechanical Engineering, are 621·9. Thus, the system provides a notation which, while capable of infinite subdivision, assigns an appropriate symbol to every branch of knowledge, and so is at the same time an aid to memory and an indication of the place of any particular subject in the general scheme of knowledge. In our illustration, the figure 6 in the first place shows that we are dealing with the class of Useful Arts, and 62 with Engineering, so that any number commencing with 62 must relate to some branch of Engineering. Similarly with the other main classes and subdivisions : the meaning of any given number is fixed and constant. The practical drawback is that decimal subdivision imposes an unnatural rigidity in classification, but this may be varied by using the letters of the alphabet (except

O) where more than ten classes or sub-classes are desirable. Where less than ten are necessary, those numbers not required can, of course, be left blank for future expansion. It is usual to take Fiction and Biography out of their place in the Dewey plan and give them a separate alphabetical classification, and various other modifications are possible. The present writer has found it necessary to devise special classifications for several branches of technical science, but the decimal system is undoubtedly ingenious and useful. Every human system is bound to have imperfections, and the Dewey system is perhaps useful to the library staff rather than to the general public, but generally speaking the best system in practice is the one most widely in use.

Some attention has been given to this subject of classification, because even the general reader will find it helpful to have a clear grasp of the broad principles upon which the books in every department of literature and knowledge are arranged on the library shelves, and their relations to one another. To the student, it is even more desirable to be able to form a mental picture of the classification of knowledge: it is an aid to that useful process, "mental stocktaking", and enables one to pursue a particular study with a clear understanding of its relation to cognate subjects and to the sum of human knowledge.

Library catalogues are arranged alphabetically under Authors and Subjects. It is not now usual to print the catalogues of public libraries, owing to the expense and to the ever-recurring need for supplements, but many libraries issue special lists from time to time showing their resources in regard to subjects of current interest.

Lists of additions are posted up or printed in a bulletin, or new books shown for a time in a special case. The catalogue itself is kept continuously up to date, being either on cards or in " sheaf " form, that is, separate leaves secured in a book or " binder ", so that additional leaves can be inserted as required. It is less necessary, however, to devote space to explaining the use of catalogues, since most progressive libraries allow access to the shelves.

It is usual for libraries to issue a second or " Student's " ticket to borrowers on request, permitting the loan of two books at a time, one of which must be non-fiction. Also, if a book is not available when wanted, it may be reserved, except fiction, usually on payment of a penny for a postcard. Other facilities are available at different libraries, as may be learned on inquiry. Librarians and their staffs are always willing to give any assistance in their power to readers, if application be made to them.

Reference libraries are usually open freely to all comers, and either the collection, classified on the shelves, is open to readers to consult for themselves, or books may be had on filling in a form : in the latter case, the directories, dictionaries, and other reference books are usually on open shelves, and may be consulted without formality. The separate newspaper and periodical room is falling out of favour with librarians, being disproportionately expensive to maintain and of comparatively slight value. Accordingly, reviews and magazines are now frequently kept in the Reference Library and issued on request. Reference will be made to this type of literature presently.

There is one institution which is especially valuable to students throughout the country as supplementing

the resources of local public or rural libraries, where those resources do not admit of the purchase of expensive or special publications, and that is the Central Library for Students, at present in Galen Place, Bury Street, Bloomsbury, W.C., close to the British Museum. This, and subsidiary institutions in Dunfermline and Dublin, are largely supported by Carnegie Trust funds, for the purpose of supplying books not usually obtained by local libraries. Examination textbooks are excluded and nothing is obtained of a less price than six shillings. Application must be made to the local librarian, and the books, if available, are then sent from the Central Library to the local library, to be issued in the usual way. Much useful work is being accomplished by this institution, but its resources need to be enlarged to be fully effective, and it should form part of a national system of library organization, in which the fullest co-operative use should be made of our present resources. This question has recently engaged the attention of a Committee of the Board of Education.

Dr. Williams's Library in Gordon Square is another useful public institution, for the general student as well as for the clergy for whom it was primarily intended; and the London Library in St. James's Square is perhaps the finest example of the private subscription library, of which others of the popular type are *The Times* Book Club, and Mudie's, Smith's, and Boots's libraries.

The library resources of the metropolis may be learned from Rye's *Guide to the Libraries of London*, in which particulars are given of all the libraries, public and private, available to the student in the metropolis. The chief of these is, of course, the Library of the British Museum, probably the greatest collection in the world,

only equalled or approached by the Bibliothèque Nationale at Paris and the Library of Congress at Washington. Reader's tickets are issued to all persons over twenty-one years of age on the recommendation of a householder or other responsible person, but books may not, of course, be taken away. A description of the Library and Reading Room, and its regulations, is sold for a few pence in the Museum. After the British Museum, the most noteworthy public collections are the Patent Office Library in Bream's Buildings, Chancery Lane, especially rich in technical and scientific books, the Science and Art Libraries at South Kensington, and the Guildhall Library in the City of London. All the colleges of the University possess valuable libraries, but these for the most part are restricted to the use of students of the University, except that of King's College for Women and the British Library of Political Science, Clare Market, which, though it is housed in the London School of Economics, is open to any *bona fide* student, on application to the Director. In addition, there is a large number of special libraries, of which full particulars are given in Rye's Guide. The "Outlier" system, now being developed by the Carnegie U.K. Trust, is making more of these special libraries available to students.

The British Museum possesses the right, under the Copyright Acts, to a copy of every book published in the United Kingdom, a right which it has exercised to such effect that the Library now contains over 3,000,000 volumes, apart from the vast collection of newspapers and periodical publications, which are stored at Hendon. The copyright privilege is also possessed by the Bodleian Library, Oxford, the University Library, Cambridge, the Scottish National Library, Edinburgh, the National

Library of Wales, Aberystwyth, to a lesser extent, and the Library of Trinity College, Dublin.

CHILDREN'S LIBRARIES.—Many public libraries in this country now make special provision for children's reading. As a general rule, admission to public lending and reference departments is restricted to those over fourteen years of age, except where a special recommendation is made by a head-teacher; but now many of the larger or newer libraries provide a separate collection of books for children, and a bright, artistic reading-room, around which the books, mostly retained in their bright publishers' covers, are shelved in low cases so that they may be easily examined by the children. Often the room is brightened with pictures, flowers, or other artistic objects, and the furniture is built specially for children's use. Boys' and girls' magazines are provided, and books may be read or "home-work" done in the room, which is usually under the charge of a special woman librarian, chosen for her sympathetic understanding of children. All the juvenile authors are represented, with tales of adventure, romance and school-life, fairy stories, books of travel and pictures of life in other lands, nature books, stories from history, and so on. But the standard authors, such as Dickens, Scott, and others, also find a place in the collection, so that children may make early acquaintance with the classics of literature; and while, as indicated, children under fourteen may, in special cases, borrow from the general collection, all these youthful patrons of the children's library are transferred at fourteen to the adult department. Thus a taste for healthy reading is encouraged at an early age.

In many of these children's libraries, talks or lectur-

ettes, sometimes illustrated by lantern slides, upon special subjects are given from time to time, often in collaboration with the neighbouring schools, and books relating to these subjects are exhibited. Another development is the " story-hour," in which stories are told or read aloud to the younger children, either by the woman librarian or by a special " story-teller " or reader. This has proved a very popular feature wherever introduced.

Children's libraries are very widespread and popular in the United States, where, with the constant influx of children of different nationalities, they are doing valuable work ; and the movement has also spread in recent years in this country and on the continent of Europe. A full and interesting account of its growth and development, illustrated by photographs, will be found in Miss Gwendolen Rees's book *Libraries for Children* (1924).

The desirability of co-operation between school and library is already recognized in many quarters, but there is room for further advance in this direction. All children should be shown how to use a library and encouraged to look up information for themselves. This is indeed a feature of the " Dalton plan ", but in the schools of the near future an adequate reference library (with recourse for further research to the public library) should be as essential a part of the equipment as a laboratory or manual workshop. As it is, public librarians often arrange for classes of school children to be brought to the library with their teachers to receive instruction or hints in the use of reference and other books. Instruction in methods of research and the use of libraries is a regular part of the curriculum in American colleges.

If the reader will now bear in mind the hints given both in this section and in the preceding sections on Methods of Reading and Aids to Study, he or she will, it is hoped, be able to make fuller and more profitable use of the public library than perhaps was previously the case. There are still a few suggestions to be made in regard to reading and study, or matters ancillary thereto, before we approach the broad survey of literature to be attempted in the Second Part, and these will be disposed of in the next section.

VIII

FURTHER SUGGESTIONS TO READERS

REVIEWS AND PERIODICALS.—A large number of people in this country, and they are by no means confined to one class, depend for their reading solely upon the newspaper, daily and weekly, while many others add to this one or two periodicals, either of a light recreational kind, or concerned with their private hobbies or business interests. Books which *are* books they seldom or never read.

But to those who do habitually read books, periodical literature is important. No intelligent man or woman, or young person for that matter, can afford in these days to dispense with a newspaper, since this is the medium, imperfect as it may be, by which we learn of what is going on in the world around us. The social, economic, and political questions which it concerns us as citizens to follow, the progress that is made in science, art, literature, and music, exploration and travel, and the daily unfolding of the great panorama of human history are reflected, often it is to be feared "as in a glass darkly", in our daily press. Even those earnest students of literature who may be reluctant to spend time daily upon such fare will find excellent weekly papers, such as the weekly edition of *The Times*, or the *Observer*, or *Sunday Times*, in which they can study, more at leisure

and perhaps in better proportion and perspective, the news of the week.

In the senior classes at many schools, both primary and secondary, the newspaper is now regularly discussed, and it is undoubtedly a good thing to give this touch of current actuality to the week's studies. *The Times* issues a broadsheet with its weekly Educational Supplement especially for schools.

Apart altogether from political views, *The Times* is best so far as actual news service is concerned, especially foreign news; the *Morning Post* is edited with a high literary standard; and the *Daily Telegraph* gives fuller details and reports, especially in regard to science and "the arts". The *Daily Mail*, *Express*, *Chronicle*, *News*, the *Herald*, *Westminster Gazette*, and the evening papers, *Standard*, *News*, and *Star*, are the leading metropolitan papers of different political complexions, while the provinces have outstanding journals of their own—some, like the *Manchester Guardian* and the *Glasgow Herald*, of equal standing with the London Press. It is a good thing, if possible, to read at least occasionally newspapers representing other than one's own political opinions, and to get the best out of a probably hurried perusal, it is an excellent plan to adopt some regular method in reading the newspaper, rather than to skim the sheets promiscuously.

It is neither possible nor necessary to deal here in any detail with the newspaper press, but to all those who wish to know something of the story and organization of the newspaper and periodical press—and a most fascinating story it is—we can cordially recommend Mr. G. Binney Dibblee's little volume *The Newspaper*, in the "Home University" series.

In addition to the newspaper, there are the popular journals and magazines, and the weekly, monthly, and quarterly reviews. With popular periodicals of the *Tit-Bits*, *Answers*, and *Pearson's* type, and with the innumerable magazines, of which the *Strand* and *Windsor* are well-known examples, this guide is not concerned. Like the newspaper press and the journals dealing with particular hobbies or pursuits, they form the mental pabulum of many thousands, and the best among them are enterprisingly conducted and healthy in tone. In so far as they afford innocent and pleasurable recreation, where otherwise no reading would be done, or may even be the means of creating or encouraging a taste for literature, they are to be commended; but excessive indulgence in them, like the exclusive consumption of the lighter sort of novels, can only be accounted a form of mental dissipation or dram-drinking, and it is to be feared that in many cases they may keep a reader from the delights of real literature.

This criticism does not, of course, apply to the more serious reviews, which have a distinct function of their own. These deal with questions both of topical and of permanent interest in the fields of politics, economics, literature, science, and the arts, in a more leisurely and scholarly manner than would be possible in the newspaper press. They also contain many valuable articles and monographs that could not be published otherwise, now that the pamphlet or tract has lost its vogue. Many essays and stories that first appear in these reviews or magazines are afterwards collected and published in book form.

The better-known literary reviews and magazines in this country include *Blackwood's*, the *Cornhill*, *Contem-*

porary, *English*, *Fortnightly*, *London Mercury*, and *Nineteenth Century*, all monthly; and the *Edinburgh* and *Quarterly*, *Hibbert*, and *Round Table*, quarterly. There are also many well-known American publications, such as *Harper's*, *Scribner's*, and the *North American Review*. Most of the reviews named are to be found in any well-furnished public reference library, and the student of current affairs and lover of literature alike should, if possible, find time to scan their contents at regular intervals. Only a selection has been given; there are many others, including the art journals, such as the *Studio* and *Connoisseur*, the *Bookman*, and reviews having a special appeal. Nor should the weekly reviews be omitted, such as the *Spectator*, *Nation and Athenæum*, the *New Statesman*, and the *New Leader*, which study current political and literary affairs from various standpoints, or *The Times Literary and Educational Supplements*, whose titles explain their purpose. Popular literary weeklies, like *John o' London's* and *Cassell's*, endeavour to fulfil the same office, in a more popular way, for a wider public. A very useful publication, especially for those who have not time or opportunity to scan all these reviews for themselves, and yet wish to keep themselves acquainted with current literature of the more serious sort, is the *Review of Reviews*, which in addition to original articles and a survey of the month, gives brief digests of the principal articles in the reviews, both home and foreign. The same office, on a somewhat more restricted and "scrappy" scale, is undertaken by the weekly journal *Public Opinion*.

As much matter of permanent value appears in reviews and periodicals, it may be useful to mention that various indexes to this literature have been published, and one

or other of them will probably be available in the local reference library. There have appeared at different times *Poole's Index to Periodical Literature*, the *Annual Library Index* (mainly American), the *Reader's Guide to Periodical Literature*, and the *Review of Reviews Index*. The Library Association now publishes a special classified index to the contents of periodicals. For scientific and technical periodicals, including the transactions of learned societies, there are several indexes, such as the *Royal Society Catalogue of Scientific Papers* and *Subject Index*, the *Engineering Index*, the *World List of Scientific Periodicals*, and, until it ceased during the war, the monumental *International Catalogue of Scientific Literature*. Many societies publish abstracts and indexes of special branches of science or technics, and the Patent Office Library also issues an excellent little bibliographical series from time to time.

LECTURES, ETC.—There are many ways of giving an additional stimulus or definite direction to our reading. Among them are attendance at lectures of various kinds, or taking part in literary and debating societies, or joining reading-circles. The lecture habit is more prevalent in America than in this country, and America is the true home of the "summer school" movement, which originated in the famous Chautauqua gatherings. But there is now ample provision in this country, at least in large urban centres, of lectures or lecture-courses to suit every taste or interest, either free or at low fees. A good lecture or series of lectures is certainly an excellent stimulus to further study or reading in the subject with which it deals.

In London especially the choice is almost bewildering, for not only do the several colleges of London University

provide a splendid and varied programme of free public lectures by first-rate authorities, but there are the numerous local arrangements of the University Extension Board, the lectures given in the evening institutes of the London County Council (especially the " appreciation " courses at the literary institutes), and the large number of lectures and discourses arranged by a variety of authorities and societies throughout London and the suburbs. These include, for instance, the discourses delivered at the Royal Institution, and the lectures given under the Gresham foundation at Gresham College. Many good lectures are arranged by public libraries, and, in a different field, there is the work of the guide-lecturers at the principal galleries and museums. More serious and sustained effort is represented by the tutorial and other classes organized throughout the country by the Workers' Educational Association, and a number of associations of all kinds now arrange summer and week-end schools or conferences, at which study and discussion is pleasantly intermixed with excursions and social intercourse. No doubt the short talks and lectures on educational subjects now included in our broadcasting programme may suggest topics for reading, just as an article in a review or magazine upon some subject of current interest may often induce us to follow the subject further ; or some development in another land reported in the newspaper will lead us to seek fuller information in a work of reference or in books of travel.

Many localities now have their literary and debating societies and similar circles, membership of which brings one the advantages of co-operation and companionship in reading, thought, and study, and practice in expressing one's views in discussion and criticism, a

very useful mental discipline. The work of the Adult Schools also deserves mention in this connexion. In fact, in London and other large cities it is a case of *embarras des richesses*, and care should be exercised in selecting one's activities in this field, as well as constancy in adhering to the programme mapped out, which therefore should err on the side of moderation.

READING-CIRCLES.—There is one society whose work in encouraging the art of reading should be singled out for special mention, and that is the National Home Reading Union. This excellent little organization has for many years done very valuable and unostentatious work up and down the country, especially in connexion with schools, in encouraging the formation of reading-circles and assisting to spread the appreciation of good literature amongst young people and adults alike. It does this chiefly by issuing a series of carefully compiled and annotated courses of reading, juvenile, general course, and special courses, giving all necessary particulars of books and other references, with special preference for cheap editions, and following this up with a bright and well-written magazine, issued nine times a year, to which short and attractive articles dealing in turn with all the subjects comprised in the classified lists are contributed in simple language by scholarly authorities, whose assistance the Union has always readily commanded. Questions are set, or suggestions made for further study, and essays are invited, especially from young people, for which small prizes are awarded. Directions are given for the conduct of reading-circles, and other advice and assistance is freely proffered. To illustrate many of the subjects very interesting portfolios have been compiled, and these are circulated on demand.

Books are also lent by exchange amongst readers, the magazine acting as the medium for making wants known and for correspondence. The Union has also published some special pamphlets on literary subjects. Subscriptions are very small, and membership of the Union can be cordially recommended, if only for the sake of the book-lists and magazine, but advantage can always be taken of the facilities for joining or forming reading-circles, and this is especially useful in senior classes of schools or in connexion with young people's organizations.

PERIPATETIC AND "OPEN-AIR" READING.—In large centres of population much time is now necessarily taken up in daily travelling, and while the conditions under which this is sometimes done are not conducive to mental concentration, or indeed favourable to one's eyesight, yet a great deal of miscellaneous reading is done, as everyone can observe, on these daily journeys, nor is it all of the newspaper variety. It is often interesting to take a quiet census of the books that are read on these occasions, and to find that some sound and serious reading, or even formal study, is often accomplished.

Certainly, when one totals up the time taken during the year on these perfectly familiar journeys, where there is little inducement or no possibility of observing the scenery, and where perhaps our fellow-passengers do not invite study, one is led seriously to consider how much good reading could be got through in the time if one made up one's mind to spend it to the best advantage. Even if it must be the newspaper in the morning, this could be studied on some definite plan ; and then there is the evening journey : is this to be devoted to the newspaper too ? Arnold Bennett has some witty but shrewd comments on this in his *How to Live on* 24 *Hours*

a Day. If books are read on these occasions, however, probably good fiction is best, provided the print be not small, since a story best holds the attention under such conditions, and may be interrupted at will without suffering to the same extent as would more serious study under similar conditions.

Reading in the open air is a pleasant pastime, and often lends a novel charm or an added zest either to old favourites or to new friends. In the words of the old rhyme :—

> O ! for a booke and a shadie nooke
> Either indoore or out,
> With the green leaves whisp'ring overhead
> And the strete cryes all about.

Now that the countryside is so much more accessible to the majority of dwellers in cities, and the pleasant habit of rambling afoot and awheel is steadily growing, there is more opportunity of adding a *silent* companion to one's tramps or tours abroad, especially as we have ample choice of cheap and well-printed pocket editions of all the classic authors. On the whole, the best for the purpose, because they so easily slip into an ordinary pocket, are the neat little thin-paper volumes of the World's Classics, but many other cheap editions are available. Since the present writer's pleasantest excursions have taken the form of leisurely rambles with a pedal bicycle (a vehicle within the reach of all), and some favourite authors have always accompanied him on these tours, perhaps he may be excused for concluding this section with some extracts from an article on " Road Books " contributed by him many years ago to the pages of the *Cyclists' Touring Club Gazette* :—

Literature is broadly divisible into two classes—open-air books and books for the study. I am aware that this classification is unorthodox, but to wayfarers, awheel and afoot, the distinction is real and convenient, based as it is both upon matter and what the publisher is pleased to call "format." Now, when I say open-air books, I do not mean merely books about the open-air, "nature" books and the like, although these *may* be included, but books which can, and therefore should, be read in the open-air—in short, road-books. . . . Our classification is one that cuts across all formal divisions of literature like a geological fault, for while, for example, many poets and essayists are eminently readable in the open air, others are best confined to the study. Fiction is not so well suited for the purpose, for open-air literature should be *tasted*. Romance you may safely take with you, and even some history—history that may be dipped into—but this is not always procurable in handy form. Biography, science, philosophy, and theology are best left at home, as well as travel and topography. This last dictum may seem paradoxical, but I am sure the discerning reader will agree with me. Outdoor sights and sounds, and the open road, do but distract from books of travel; the armchair and the chimney-corner are best for these. Perhaps *Eōthen* should be excepted from this rule. But let us to particulars!

Two excellent companions for a ride or walk are Palgrave's *Golden Treasury*, and Mr. E. V. Lucas's *The Open Road*. And, while mentioning selections, let us not forget Mr. Ralph Peacock's two little volumes, *Selected English Essays*, and *English Prose from Mandeville to Ruskin*, both full of good things, to be had in the World's Classics thin-paper issue. With these four, a man (or woman) were well-equipped for any journey. Among the open-air poets, I would unhesitatingly place Wordsworth, preferably the shorter poems, Chaucer, of course—the full flavour of the *Canterbury Tales* is only obtained out of doors. The *Ingoldsby Legends* are included as a matter of course. . . . Now, as regards essays—to my mind the class of literature best suited for open-air consumption. Here we are at once

confronted with a bewildering array of great names, including Lamb, Hazlitt, Robert Louis Stevenson, Richard Jefferies, Leigh Hunt, Wendell Holmes, Washington Irving, and many another. All George Borrow's books make ideal outdoor reading; the same may be said of Richard Jefferies, especially *The Open Air*, *Nature near London*, and *Wild Life in a Southern County*. We have rich store of treasure beside in Walton's *Compleat Angler*, Washington Irving's *Sketch-Book*, the Breakfast-Table trinity, *Autocrat*, *Poet*, and *Professor*, Miss Mitford's delightful vignettes in *Our Village*, and (why was it not mentioned before?) Gilbert White's *Natural History of Selborne*. Hazlitt, Leigh Hunt, and Lamb (both essays *and* letters) we have already named, and we may round off a very imperfect catalogue with Bret Harte, Thoreau, Mrs. Gaskell, Heine, and Laurence Sterne—a very strange mixture this! *Tristram Shandy* and *The Sentimental Journey* are capital company—Stevenson vouches for the outdoor quality of the former. Carlyle and Emerson are heavy metal, although Abbot Samson in *Past and Present* is good company, especially if you have also the neat little edition of the *Chronicle of Jocelyn de Brakelonde*. Two essays at once stand out from all others in my recollection. They are, need I say, R.L.S. on *Walking Tours* and Hazlitt's *On Going a Journey*. The first is included in a neat little pocket edition of *Virginibus Puerisque* (Chatto and Windus), and I well remember the last occasion on which the Master accompanied me. I was returning from King's Lynn, and the way had lain over unending level stretches until Royston was reached. After toiling up the main street on a hot summer's day, high verdure-clad banks enclosing pleasant shade afforded welcome relief at the summit, and here the steed was laid aside for awhile, and reclining on a grassy seat, I gave myself up to *Walking Tours*, *Ordered South*, *A Plea for Idleness*, and all the other delightful pages for fully an hour of noonday, resuming my journey much refreshed at least in spirit. Again, whenever I take down from its shelf a handsome little edition by John Murray of *The Bible in Spain*, and notice the ineffaceable marks made in the cover by the strap which fastened it with other trusty

friends to my back-carrier, I shall always recall a tour in the Wye Valley, which was made more memorable by the (then) fresh delights of that remarkable story of the adventures of the most amazing of missionaries, George Borrow! These are memories to be prized, and they may be multiplied by all who have or will form the habit of taking a breast-pocket companion upon their outdoor excursions. Many a trusty friend or new acquaintance will acquire added charm from its pages being connected in the mind with particular scenes or journeys.

IX

HOW TO FORM A PRIVATE LIBRARY

It is not enough to borrow books. A booklover must possess books of his own, even if his library be only a solitary bookshelf of old and much used favourites in humble bindings. It is fortunately possible for everybody in these days to possess books, and even the poorest in worldly goods, by the expenditure of a few shillings from time to time, can look forward to acquiring a modest but worthy collection, which, if hardly won, will be proportionately treasured, "infinite riches in a little room."

It was not always so. In earlier days, books were expensive and difficult to come by, and we have many stories of great men who in a youth of poverty saved rare coppers to acquire, and exiguous candle-ends and hours of sleep to pore over, the literature for which their souls hungered. Of such were the brothers Chambers, for example, who afterwards did so much to popularize literature with their Penny Cyclopædia and other enterprises in the early days of last century. They are but a type of many humble and ardent readers who, in all times, have stinted themselves of more material necessities to glean, often from the second-hand bookstall, the books which they craved. Perhaps they were prized all the more for their rarity and for having cost so much to acquire, and now that all great

literature is cheap and easily accessible, there may be a danger of its being valued less.

Before the European War, all the great classics could be purchased in this country in readable editions for sixpence and a shilling a volume. Prices were raised after the war, but as the demand increases and publishing enterprise responds, they may yet revert to something nearer their original level. Already an enterprising firm has brought out a *Reader's Library* of the more popular classics at sixpence a volume, reminding one of the days when, for the same nimble coin, the whole range of Cassell's National Library in cloth covers, or of Nelson's Classics, was procurable. Everyman and the World's Classics were then a shilling, and for those who wanted good modern fiction, there were innumerable "sevenpennies", decently printed and bound. Even as it is, however, with the World's Classics, Everyman, and other popular series at two shillings, it is possible (not forgetting the second-hand bookseller) for anyone of very modest means to acquire a representative private library at small expenditure.

Arnold Bennett, in his excellent little book on *Literary Taste: How to Form It*, which can be cordially commended for its sound advice and saving common sense, repeatedly urges his reader to buy a library, and at the end of the book he suggests a scheme of purchase, which, though transgressing his own advice to eschew selections of "best" books, does offer useful guidance in the collection of some three hundred odd volumes fairly representative of the best English literature. The late Mr. H. B. Wheatley's *How to Form a Library* is intended rather for the book-collector than for the average reader, although some useful hints may be obtained

from it in regard to book selection and choice of editions.

In forming a library, however small, the first thing to aim at, after laying a good foundation, is to make it truly representative of one's own taste and personality. To purchase the Hundred Best Books, or any other ready-made selection, in a uniform binding, complete in a bookcase, is no more to form a library than to have one's house furnished by experts from a Tottenham Court Road emporium is to create a home. This is not to say that a case of books so acquired may not confer much benefit upon the purchaser, just as the expert's scheme of decoration may save a person devoid of natural taste from the worst excesses of untrammelled purchase, and insensibly raise his standards. But at best it is a poor alternative for the laboured delights of learning to choose for oneself. By laying a good foundation, however, we mean that one should first set about making a representative collection of the best literature in English before specializing in any particular department.

The extent of this collection will of course depend upon one's means; it may be less than fifty volumes and cost but a few pounds, or it may comprise several hundred volumes. In any case it can be built up gradually if one has a plan in mind, and additions can always be made in later years. Whatever its extent, some balance or proportion should be observed between its different parts, although once the foundation is laid, one's own tastes will naturally determine in what directions the library will chiefly grow.

The succeeding sections of this work will take the various branches of literature in turn, such as History,

Philosophy, Poetry, Drama, Fiction, and so on, and faithfully attempt a broad survey of each field of letters, pointing out, as it were, the general features of the landscape, the highways and the mountain peaks, while affording some guidance to those who may wish to explore the country in greater detail. The object of the survey is primarily, of course, to furnish a guide to reading, but in order to afford more practical guidance to the formation of a private library, a selection is made at the end of the book of the better known or " classic " works in each department of literature, as well as of " useful " books, and these are given in a classified list, with particulars of publisher, edition, and price, as a suggested " model " private collection.

Practically every book which a catholic taste would wish to include in a library representative of the best literature in English can now be obtained in a good cheap edition. The better-known collections of classic or standard works include the Everyman Library, the Temple Classics, and the King's Treasuries (published by Dent), the World's Classics (Humphrey Milford), Bohn's Library (Bell & Son), the Scott Library, Cassell's National Library, Nelson's Classics, the Reader's Library, and others. Then among modern handbooks are the Home University Library, the People's Books (Jack), the Oxford and the Cambridge Manuals. There are others, of course, and the enterprise of publishers is still adding to the number, but most of the series are stocked or listed by any good bookseller. There are few publishers now who do not include some cheap editions in their catalogue, and of good modern fiction in this form, there is always an ample choice. In fact, it is probably true that, apart from the classics, which

are always available, there is not a book that makes its mark nowadays, especially of course fiction, of which a cheap edition is not sooner or later issued, and as regards current literature, generally within two years of its original appearance.

Everyman and the World's Classics probably form the backbone of the popular collections: the former library now numbers some eight hundred volumes, Mr. Dent's original intention being to complete a thousand, and the latter includes over two hundred and fifty titles, still steadily growing. Within the scope of these two series alone it would be quite possible to form a good private library of standard literature, and the classified catalogue of the Everyman Library, especially an annotated edition obtainable from the publishers, is especially helpful as a guide to the choice of classic authors in every branch of letters for one's own bookshelf. If to these be added the one hundred and ten or more volumes of the Home University Library, providing an excellent series of popular introductions by well-known authorities to the whole field of modern knowledge, the needs of the average reader of small means could indeed be said to be largely satisfied by the choice here afforded him. There are, however, still some gaps which may be filled in from other sources, and there is the question of choice of edition. The sections of the succeeding survey of literature will indicate the best books in every branch of letters, and comparison may be made between the references there given (according to the purchasers' ideas or resources) and the publishers' lists of cheap editions, of which a combined catalogue is often issued by some leading booksellers.

There is another kind of enterprise, adopted by firms who do their bookselling on the subscription or instalment plan and employ book travellers to push their wares, to which reference might be made, for it is by no means only the unlettered who succumb to the temptation of acquiring books on this plan. Usually, some compendious work or compilation is specially prepared for sale in this way, and a library (save the mark) so built up may be likened to buying an assortment of ready-made or "misfit" garments instead of having one's clothes made to measure as required. Moreover, much better value can usually be obtained for cash at the nearest booksellers, if only one is prepared to spend time and trouble in purchasing on some ordered plan instead of succumbing to this or that "library" of famous authors, or the "world's best stories", and the like.

Of less than doubtful value, also, are the attempts which have been made by some popular publishers to "bowdlerize" great classics, or actually to try to retell them in journalese! Perhaps, as an exception, the *Outline of Literature*, edited by Mr. John Drinkwater, may serve a useful function in introducing the world's great books to those who might not otherwise be brought to know them (although this would seem to confess the failure of our educational system), but it cannot be too strongly insisted that nothing is more simple and fascinating to the youngest and crudest intellect than the great writer himself, even though it may need much further mental effort fully to appreciate all the depth and meaning of his work.

In forming the smallest library, one should first start with some indispensable general reference books, such

as a good dictionary, an atlas, perhaps an encyclopædia, and one or two similar " tools ". We have noted under the section entitled " Aids to Study " the names of a number of these books, and choice must be made according to one's means and taste. For those who can afford it, the *Encyclopædia Britannica* is of course far and away the most solid foundation for any collection; but for a small and modest library, where both means and space are restricted, one could hardly do better than the *Oxford Concise* or *Chambers's Twentieth Century Dictionary*, the *Everyman Encyclopædia* (twelve volumes octavo), and a good modern atlas, of which there are several, such as Phillips's, obtainable for a few shillings, the maps being on a small scale. Of course, if possible, *The Times Atlas*, previously mentioned, should be acquired. One other indispensable handbook is a dictionary of English Literature; and the *Biographical Dictionary* issued in the Everyman series is quite good. Stopford Brooke's *Primer of English Literature* (Macmillan) should also be added. Other useful books in the Everyman Reference section (2s. 6d. each) are *Smith's Classical Dictionary*, Roget's *Thesaurus*, Classical and Historical Atlases, and a dictionary of dates. Finally, Arnold Bennett's advice may be echoed, that if one has the money to spare, *Chambers's Cyclopædia of English Literature* (three volumes) is a permanent investment.

PART II

SURVEY OF LITERATURE

I

JUVENILIA

WHAT are the first books you remember to have read? Often these remain fixed in the memory for all time. Many a well-known writer has affectionately recalled in after life the books upon which he or she first formed an appetite for reading, and an odd collection they often make. Dickens found a varied assortment of books in an attic, and early made acquaintance with the genius of Fielding. Oliver Wendell Holmes, on the other hand, grew up in his father's library, staggering with uncertain steps against portly folios. George Eliot, through Maggie Tulliver in the *Mill on the Floss*, gives us her own early experience of books. William and Robert Chambers, thrown on their own resources in boyhood, with an income of a few shillings a week, found tough intellectual fare in Adam Smith's *Wealth of Nations*, Locke's *Human Understanding*, and Paley's *Moral Philosophy*! Instances could be multiplied, but doubtless most people who were young when books were not so plentiful as they are now have had similar experiences. The present writer remembers that the first books he read at a very tender age were *Oliver Twist*, Henri Conscience's *The Lion of Flanders*, and a History of the Persecution of the Albigenses and the Waldenses!

To encourage a taste for reading, it is not necessary, and probably not even desirable, at least at first, that children should have many books. They should be few, but good, and will probably be appreciated and treasured all the more. As the appetite grows, the supply can be increased, but it is in the writer's opinion a great mistake to attempt to form or direct young people's taste in reading. Much harm may indeed be done by any forcing, even with the best intentions, at this period. If a liking for books exists, natural tastes are bound to assert themselves; but it would be a pity if premature advocacy should scare a boy or girl away from, or at best postpone, their acquaintance with authors whom otherwise they might in good time have found for themselves. So long as books are accessible, they may safely be left to browse at will, and though their choice may seem strange, it is best that they should exercise it freely. Upon even the most refractory material the wonderful alchemy of childhood will work, turning apparent dross into faery gold.

Every child should, however, if possible, make its first acquaintance with literature through the medium of the fairy tale. Whatever our "grown-up" notions may be, and though at a later stage the mind of the growing boy or girl should be opened to a true conception of the universe (which after all far surpasses in wonder the realms of faery), it is certain that every normal, healthy child will at first construct a fairyland of its own, even out of the most unpromising materials. It should be our care and delight to see that the materials are of the best. Children will always listen to a story, even when unable to fix their attention upon a book. This fact is, indeed, recognized in many a Children's

Library by the institution of the " story-hour ", which is always popular. To the child's eager " Tell me a story ", we can respond in the home, too, but instead of inventing perhaps trite and lame narratives of our own, why not utilize for our repertory the wonderful store of fairy tales of all ages and peoples which we have in *Æsop's Fables*, and the delightful stories of Grimm, La Fontaine, and Hans Christian Andersen ? There are good cheap editions of these and of other children's classics to be obtained in the Everyman Library.

In addition to the old favourites, we have the excellent collection of fairy tales made by Andrew Lang, and published in a delightful series called, according to the colour of the cover, the Red Fairy Book, the Blue Fairy Book, the Silver Fairy Book, etc., a notion which at once appeals to children. Confining ourselves still to the " classics ", there are many other delightful stories which will be sure of a welcome, and will mark the transition to the robust story of adventure beloved alike by girls and boys. Apart from the immortal *Arabian Nights Entertainments*, of which there are many editions for children, we have the inimitable fun of Lewis Carroll, *Alice in Wonderland*, and *Through the Looking Glass* ; Charles Kingsley's *The Water Babies* ; Ruskin's *King of the Golden River* ; Kipling's *Jungle Books* and *Just-So Stories* ; Nathaniel Hawthorne's *Tanglewood Tales* and *Wonder Book* ; Burnett's *Little Lord Fauntleroy*, which may still be read with pleasure by the more sophisticated children of to-day ; and Kenneth Grahame's *The Golden Age* ; while Stevenson's *Child's Garden of Verses* ought to be among their first books of poetry.

Then there is the class of book which retells for children the famous stories and romances of olden days,

the classic and mediæval legends, and tales from history, such as Lamb's *Tales from Shakespeare*, Church's *Tales from Homer*, Kingsley's *Greek Heroes*, Cox's *Tales of Ancient Greece*, Clarke's *Tales from Chaucer*, Lanier's *Boy's King Arthur*, Martineau's *Feats on the Fjords*, stories from Herodotus, Froissart, and others of the same genre. Books of this kind, and children's books generally, are both increasing in number and improving in standard; it is only to be hoped that this improvement in supply and attractiveness will not have the effect of postponing young people's acquaintance with the authentic masters of literature themselves.

When the child has become the schoolboy (or schoolgirl) he will be ready to enter upon his own proper domain in literature, the stories of moving adventure by flood and field, of school life, of hairbreadth escapes and dashing exploits, of Indians, pirates, savages, and all that realm that we see through the golden haze of youth. Many there are who, however "old" by the calendar or the drastic standard of youth, still try to recapture some vestiges of that early joy by re-reading their boyhood's favourites, and it is not only youth that can enjoy, or perhaps extract the fullest pleasure from the fairy tales and romances of childhood, or from the stories of adventure first conned in eager boyhood. Treasure Island, Tom Brown, Tom Sawyer, Huckleberry Finn, the schoolboy heroes of Talbot Baines Reed, Midshipman Easy and Kim, to name only a few, will long delight an older generation, and are sure of their niches in our private library. Long may they cheer our soberer years! The writer knew an old lady who made a point of regularly re-reading boys' books of adventure and school stories, from which she still derived

great pleasure ; and most of us will succumb at least to a well-told detective story.

Few schools are now without small but usually well-chosen libraries of their own, and the public provision of books for children of school age is increasing, not only in towns, but also under the county schemes in rural areas. Cheap editions of a great many favourite boys' and girls' authors are also available, so that no youngster who displays any taste for books should lack good reading matter. It must be remembered, however, that the outward appearance of a book often makes a great difference with young readers, and an attractive cover or wrapper, illustrations, and a good open type are important features in books for young folk.

Apparently another Lubbock has not arisen, perhaps fortunately, to compile a list of a Hundred or more Best Books for juvenile reading, though there is no lack of suitable material ; but without imposing any artificial limits, we may give a list of authors (with some of their books) whose stories will delight every healthy boy and girl. It was an older generation of children that read Ballantyne, Kingston, Henty, Fenimore Cooper, and Manville Fenn, and these have their worthy successors ; but the old favourites will still appeal to the boys and girls of to-day, and nobody has yet surpassed Talbot Baines Reed in the capital school stories which used to run through the pages of the *Boy's Own Paper*, or in another field, Jules Verne's tales of marvellous invention. The present writer remembers that, having as a boy found one or two odd volumes of Jules Verne in the school cupboard, the first use which he made of a borrower's ticket in the local public library was to devour

that writer's works in rapid succession until he came to the end.

Here, then, is a boy's library of healthy fiction. Only a few titles are given under each author: Brereton, Gilson, Strang, Westerman, and other modern boys' writers are for the most part prolific, and the few titles chosen are simply those of typical stories. Most of these authors will appeal equally to girls, who seem often to prefer boys' tales to those written specially for girls, although the latter are now of a much more robust type than was formerly considered suitable for youthful feminine consumption. Some of the best-known girls' authors are, however, given separately. An increasing number of these books appear in good cheap editions at two shillings or half a crown. Names of the more famous or popular authors are printed in capitals :—

BALLANTYNE, R. M.
Coral Island.
Martin Rattler.
Under the Waves.
Ungava.
Young Fur Traders.
Young Trawlers.
(Ballantyne wrote about eighty tales for boys ; they are all thoroughly healthy in tone and have enjoyed great popularity.)

Bell, R. S. Warren.
Tales of Greyhouse.
The Three Prefects.

Bevan, Tom.
Lion of Wessex.
Young Lionheart.

Bird, Richard.
Boys of Dyall's House.
Rival Captains.

BRERETON, F. S. (a successor to Henty).
Armoured Car Scouts.
Dragon of Pekin.
Great Airship.
On the Road to Baghdad.
Tom Stapleton.
With Shield and Assegai.

Buchan, John.
Prester John.

Carr, Kent.
Dixie of the Cock House.
Rivals and Chums.

Cleaver, Hylton.
Captains of Harley.

Coke, Desmond.
House Prefect.
School across the Road.

Collingwood, Harry.
Across the Spanish Main.
Chinese Command.
Cruise of the Thetis.
Rover's Secret.
Under the Meteor Flag.

COOPER, Fenimore. " Leatherstocking " books.
(Stories of Red Indians always appeal to boys, and the famous " Leatherstocking " tales, such as *Last of the Mohicans*, in which Fennimore Cooper idealized the " noble savage ", have delighted several generations of boys, although they do not seem to appeal so strongly to youth of to-day.)

DEFOE, D.
Robinson Crusoe. (The great classic of all time.)

Ellis, E. S. L.
Deerfoot: and other Indian and Wild West stories.

FENN, G. Manville.
Brownsmith's Boy.
Bunyip Land.
Cutlass and Cudgel.
Devon Boys.
In the King's Name.

FENN, G. Manville—*continued.*
Middy and Ensign.
Rajah of Dah.
Three Boys.
Yussuf the Guide.
(All this writer's books—there are many others—are clean, healthy tales of adventure, as fresh to-day as when they were written.)
GILSON, Charles.
Lost Island.
Motor Scout in Flanders.
Pirate Aeroplane.
Submarine U 93.
Goodyear, R. A. H.
Boys of Castle Cliff School.
Hadath, Gunby.
Fall in !
HAGGARD, H. Rider.
Alan Quatermaine.
King Solomon's Mines.
(These two stories at least will probably always appeal to boys.)
Harrison, F.
Boys of Wynport College.
HENTY, G. A.
At Agincourt.
Beric the Briton.
By England's Aid.
Cornet of Horse.
For Name and Fame.
In the Reign of Terror.
Lion of the North.
One of the 28th.
St. George for England.
Tiger of Mysore.
Treasure of the Incas.
Under Drake's Flag.
With Lee in Virginia.
Wulf the Saxon.
Young Franctireurs.

HENTY, G. A.—*continued.*

(Henty originated the vogue of popularizing history for boys by taking some period or event as a foundation for a tale of adventure, the historical background not being treated too seriously. For many years he regularly turned out four books a year, and a tribute to their popularity is that they were always waited for eagerly. Boys will still enjoy them.)

Home, Andrew.

Boys of Badminster.
From Fag to Monitor.

HUGHES, T.

Tom Brown's Schooldays.
Tom Brown at Oxford.

(A schoolboy classic, the school being Rugby, and its sequel.)

Jefferies, R.

Bevis, the Story of a Boy.

KINGSLEY, Chas.

Hereward the Wake.
Westward Ho !

(Kingsley, of course, has a reputation outside these two fine tales of Saxon and Elizabethan days, but Hereward and Amyas Leigh will always be favourites with boys.)

KINGSTON, W. H. G.

From Powder Monkey to Admiral.
Peter the Whaler.
Three Midshipmen.

(Another of the earlier writers in the classic tradition for boys, and like the others of that band, prolific on the heroic scale, since he published over a hundred stories, the three given being characteristic, and many of them remain deservedly popular.)

KIPLING, Rudyard.

Kim.

Lynn, Escott.

Blair of Balaclava.
Knights of the Air.

MARRYAT, Captain.
Masterman Ready.
Midshipman Easy.
Peter Simple.
Poor Jack.
(Those cited are among the best known of these famous sailor stories, which may be equally enjoyed by older boys.)

Pemberton, Max.
The Iron Pirate.

REED, Talbot Baines.
Adventures of a Three-guinea Watch.
Cock House at Fellsgarth.
Fifth Form at St. Dominics.
Master of the Shell.
My Friend Smith.
Tom, Dick and Harry.
Willoughby Captains.
(No boy, or girl for that matter, should miss these delightful school stories, although they were written for an older generation: they mostly appeared serially in the *Boy's Own Paper*. They are now available in good cheap editions.)

Rhoades, Walter.
The Hidden City.
In Stirring Times.

Stables, Gordon.
Cruise of the Snowbird.
Wild Adventures Round the Pole.

STEVENSON, R. L.
Treasure Island.
(The immortal "treasure" story, that will rank with Robinson Crusoe. Stevenson's other books are dealt with elsewhere.)

STRANG, Herbert.
Air Patrol.
Barclay of the Guides.
Flying Boat.
Motor Scout.
Round the World in Seven Days.

STRANG, Herbert—*continued.*
With Drake on the Spanish Main.
(A compound of the Henty and Jules Verne tradition.)
TWAIN, Mark.
Tom Sawyer.
Huckleberry Finn.
(These delightful " human boys " appeal to old and young alike on both sides of the Atlantic.)
VERNE, Jules.
Abandoned.
Around the World in 80 Days.
Clipper of the Clouds.
Dropped from the Clouds.
From the Earth to the Moon.
Secret of the Island.
20,000 Leagues under the Sea.
(Although Jules Verne has had many imitators and science has outstripped many of his flights of imagination, boys will still find excitement in these wonderful stories, and may profit by the clarity and logical directness of the French intellect.)
WESTERMAN, Percy F.
Dreadnought of the Air.
Mystery Ship.
Submarine Hunters.
Under the White Ensign.
Wireless Officer.
Wodehouse, P. G.
Head of Kays.

Among the better-known writers for girls are:—

Brazil, Angela.
Cowper, E. E.
Girvin, Brenda.
Jacberns, Raymond.
Le Feuvre, Amy.
Marchant, Bessy.
Meade, L. T. (old-fashioned).
Molesworth, Mrs. (younger children)

Moore, D.
Nesbit, E. (boys and girls).
Oxenham, E. J.
Peacocke, I. M.
Rhodes, Kathleen.
Turner, Ethel.
Vaizey, G. de H.
Wynne, May.

All the foregoing writers, for boys and girls alike, will be found in any well-furnished Juvenile Library, and any youngster with a healthy taste for stories of adventure may be safely and happily left to browse at large amongst them. With these resources at hand, their guardians need at least not worry about the attractions of the cheap " blood " or " dreadful ", which were rampant in the present writer's schooldays, but which now appear to be dying out under the combined influence of the wider supply of better literature, higher cost of production, and the appeal of the cinema. Many a " Deadwood Dick " and " Jack Harkaway " has the present deponent consumed without any visible harm, save in so far as it postponed his acquaintance with better reading. There was indeed no real harm to the average boy in the better examples of the old so-called " dreadful ", in which virtue always triumphed; they had a tenderness for desperadoes of the wild and woolly West, but were for the most part straightforward stories of crude adventure and schoolboy pranks that probably left little trace either for good or ill on the average boy's mind, and only served to satisfy a natural and not unhealthy craving for excitement.

There may be two objections to the list which has been given, in that it includes neither books of useful knowledge intended specially for young people, nor,

with one or two exceptions, the works of the great writers of fiction, like Dickens, Scott, and others, with whose books young people cannot become too soon acquainted. The latter have indeed been deliberately excluded, because they are dealt with under the section " Fiction " later in this Guide, and it is not for a moment suggested that children should be excluded from approach to the great masters of literature until they have first read definitely " juvenile " books. On the contrary, all such authors should be put in their way to read for themselves as soon as they feel curious about them or disposed to take them up, without, however, injudiciously forcing them upon their attention. Most juvenile collections contain Dickens and Scott and other " adult " masterpieces, as well as the children's writers named here, and all boys and girls have access to the general library from the age of fourteen, and sometimes earlier.

As regards " useful " books, there are now so many brightly- and well-written books for boys and girls on all branches of knowledge, and they are so changing and increasing from day to day, that it would be impracticable and not very useful to attempt a selection here. All the best of their kind will be found in any good catalogue of a children's library, classified under subjects, a notable example being the Children's Catalogue issued by the Westminster Public Libraries, and sold for a few pence, or a similar publication issued by the Glasgow Public Libraries. Such literature is really a branch of more formal education, and the primary object of this section has been to deal with the literature of imagination from the point of view of children.

Other useful guides to children's reading which may be mentioned here are : Field's *Fingerposts to Children's*

Reading, Olcott's *Children's Reading*, Sayers' *Children's Library*, Stevenson's *Child's Bookshelf*, and the children's section in Nelson's *Standard Books*. There is an admirable Juvenile Department in Messrs. Bumpus's bookshop in Oxford Street, under the care of a trained librarian, in which talks on books are often given to parties of school children.

The section should not be closed without a brief reference to juvenile periodicals. The best known of these in earlier days were, respectively, the *Boy's Own*, and the *Girl's Own*, *Paper*; and *St. Nicholas* was an admirable magazine for younger children. These still survive, and have many successors, among which may be mentioned *Chums*, the *Girls' Realm*, and several papers appealing specially to scouts and guides. The *Children's Encyclopædia* and the *Children's Newspaper* are also useful publications.

II

ANCIENT CLASSICS

In this section we start upon our survey proper, since "Juvenilia" was necessarily but a prelude or introduction to the realm of literature. It will be but a modest survey, seeking only to point out the principal landmarks, and keeping for the most part strictly to the main highway, although bypaths will be indicated as we pass them. Our sole object is to give the traveller some idea of the "lie of the land", leaving him to fill in details as the result of his own explorations. "One of the pleasantest things in the world", says Hazlitt, "is going a journey", and the reader is indeed embarked upon one of the pleasantest journeys in life, a voyage of discovery in the great world of letters, wherein, as in other journeyings, his chief reward and richest pleasure will be derived, not from following any chart or set course, but from his own adventures, discoveries, and even mishaps. Happy the voyager if he be young, and the sea upon which he sets sail an almost unknown sea, and the islands and coasts therein new and strange!

In this and the following sections, therefore, we shall briefly survey each branch of literature in turn. Like Bacon, we take all knowledge for our province, but will be content, as guide, with a bird's eye view of the domain, leaving the reader, with such counsel as can be given, to enter into the fullness of the heritage.

Our survey inevitably starts at the source of all modern literature and culture, the great classics of Greece and Rome. Since this Guide is intended for the service of the average man or woman, and especially of young people, it is not assumed that the reader possesses what is called a classical education, or indeed has necessarily any knowledge of Greek or Latin. Happily, the great classics of all time are fully accessible to the English reader in good translations, and while it is true that no translation can communicate the fine shades of meaning, the intimate atmosphere and full spirit of the great originals, enough of that spirit and universal genius shines through the translations that we have, often themselves by men of genius and always from competent hands, to enable every English boy or girl, owning " little Latin and less Greek ", or without a word of either, to appreciate and enjoy in full measure " the glory that was Greece and the grandeur that was Rome."

As introductions to Greek and Roman literature, admirably suited to the modest needs of the average reader, to whom perhaps the ancient classics are entirely unknown, we can cordially recommend two little primers published by Macmillan. Sir Richard Jebb's *Greek Literature* aims, as he states, at being useful, not only to students of Greek, but also to those who do not know Greek and who will never read a Greek book except in a translation. This object it admirably fulfils, as does also, for Latin authors, the companion introduction to *Roman Literature*, by Professor A. S. Wilkins. Both primers have a chronological chart, which is useful as exhibiting the growth and interrelations of Greek and Roman literature, and the text in each case follows the same principle of tracing the development of literature

from the earliest and primitive beginnings up to its golden period and then its gradual decline. It will be found a most fascinating story that is unfolded in these little books, nothing less than the birth and growth to full stature of literature as we know it, reaching in Greece at least a perfection of form which it has never since excelled; and this story is told with absorbing interest and clarity, yet in a small compass, by the two great authorities who have produced these charming little introductions for the especial benefit of the ordinary English reader.

It may be said, why not go straight to the classics themselves? Why bother with introductions, criticisms, and other auxiliary apparatus when most of the excellent translations available have adequate introductions to their author? Nothing will give us the magic thrill save the actual writings of Homer, Virgil, Herodotus, Sophocles, and others of the immortals, whose appeal, like that of all great genius, is so simple and direct that all may understand and enjoy it without the aid of learned commentator or critic. This is in a measure true, and if the reader will take up, say Pope's Homer, he will need no instruction or preparation to appreciate what is there written. But both Greek and Roman literature, and especially the former, have a unity which is not merely that of a collection of writings, but of a living body, and the significance and interrelationship of all parts of that whole can only be fully appreciated if some preliminary study is devoted to its growth and structure. Therefore, these two little primers will well repay reading, not only for their intrinsic interest, but for the added enjoyment that such perusal will lend to subsequent study of the classics.

These introductions will enable a reader to decide for himself what to read in Greek and Roman literature, and also, as is most natural and enjoyable, to take his authors more or less in chronological sequence, following the growth and development of their art; so that our office may be confined to telling him what editions are available. But if he must make a selection, and wishes to obtain the quintessence of the ancient classics, what must he read? Well, if he confines himself to, say, Homer, Herodotus, Sophocles, Plato, Virgil, and Cicero, no doubt he will have become acquainted with the greatest authors of the ancient world, and will moreover lay up for himself a treasure of infinite riches for all time. But by slightly extending this list, he can place upon one shelf, and at a very modest cost, the best of all the great writers of Greece and Rome, in a score of volumes. The list is as follows, and is given roughly in chronological order :—

Greek.	*Latin.*
Homer.	Virgil.
Herodotus.	Cicero.
Æschylus.	Horace.
Aristophanes.	Lucretius.
Sophocles.	Cæsar.
Euripides.	Ovid.
Thucydides.	Livy.
Plato.	
Aristotle.	
Demosthenes.	
Epictetus.	
Plutarch.	
Marcus Aurelius.	

To the Greek, if he wishes, he may add, say, Xenophon and Pindar, and to the Roman, Seneca and Juvenal.

When our reader has enjoyed these authors in good translations (which after all he may do, with constant application, in a comparatively brief period), while he may not claim to be a classical scholar, he will probably have a truer and wider appreciation of the essential spirit of the classics than, we fear, can be claimed by the average product of our public schools. His mind, too, will be permanently enriched to a degree beyond comparison with the effect of any other body of literature, except it include the Bible and Shakespeare, Dante and Milton.

Good translations of practically all the authors named are obtainable in cheap editions, chiefly in the Everyman Library, and most of them have short critical introductions, which tell us something about the author, his art, and the times in which he wrote. But if the reader desires to approach his author with somewhat more knowledge than these may afford, an excellent series of brief monographs, especially designed for his benefit, can be recommended to his attention. The series is entitled *Ancient Classics for English Readers*, published by Blackwood, and edited by the Rev. W. Lucas Collins. Originally published at a shilling, they were excellent value for the money ; and although they began to appear many years ago, this does not in the least impair their value as introductions to the classic authors. Each volume is devoted to a particular author, and gives some account of his life, of the times in which he wrote, and a critical description of his principal works, with copious extracts, of course in English, from them.

The full list of the volumes so far published, each the work of an authority on his subject, is as follows :—

Homer : Iliad.
Homer : Odyssey.
Herodotus.
Cæsar.
Virgil.
Horace.
Æschylus.
Xenophon.
Cicero.
Sophocles.
Pliny.
Euripides.
Juvenal.
Aristophanes.
Hesiod and Theognis.
Plautus and Terence.
Tacitus.
Lucian.
Plato.
Greek Anthology.
Livy.
Ovid.
Catullus, Tibullus, and Propertius.
Demosthenes.
Aristotle.
Thucydides.
Lucretius.
Pindar.

Each will be found an excellent introduction to the classic author, and where the reader feels obliged to content himself with the actual work of only the most important classics, they will serve, in the case of the less important authors, and in default of first-hand acquaintance, as an interesting and adequate summary of their thought and work.

Among other introductions to classical literature generally, we may specially recommend the " Legacy " books, each a symposium by well-known authorities, dealing with the " legacy " of Greece and Rome respectively in art, architecture, sculpture, literature, drama, philosophy, laws, etc. ; or Harraps' volumes, entitled " Our Debt to Greece and Rome." Also, A. E. Zimmern's fascinating study of *The Greek Commonwealth* ; Gilbert Murray's *Euripides and his Age*, in the Home University Library ; and the same author's *History of Ancient Greek Literature*, in Heinemann's World's Literatures Series ; J. P. Mahaffy's *History of Classical Greek Literature* (1903) ; R. C. Jebb's *Companion to Greek*

Studies (1905), fuller and more advanced than his little primer already mentioned; and J. W. Mackail's short *History of Latin Literature*. The articles in the eleventh edition of the *Encyclopædia Britannica*, on Greek and Latin literature respectively, are illuminating and authoritative summaries of their subjects. Mayor's *Guide to the Choice of Classical Books* is intended more especially for the classical student. So, obviously, are the extensive bibliographies relating to the chapters on Greek and Rome in the *Cambridge Ancient History*, but these chapters themselves, contributed of course by specialists, will help to sketch in the general historical background necessary or at least desirable for a full appreciation of classical thought. Obviously, the richest historical background is afforded by such great works as Grote's *Greece* and Gibbon's *Decline and Fall of the Roman Empire*, but these are themselves classics of history, and will be mentioned in their proper place in the next section. Not even the most superficial reader of the classics, however, should be without a classical atlas and a classical dictionary for reference, and both these are well provided in the Everyman Library.

Now, as regards the actual translations available for the non-classical reader, the following is a list of those so far included in the Everyman Library, each complete in one volume, except where otherwise mentioned :—

Marcus Aurelius, Meditations. (Intro. W. H. D. Rouse.)
Æschylus. Lyrical Dramas. (Trans. Professor J. S. Blackie.)
Euripides, Plays. (Intro. Ernest Rhys.) 2 vols.
Plato's Republic. (Trans. Spens.)
Sophocles. (Trans. Young.)
Virgil's Æneid. (Trans. E. Fairfax Taylor.)

Virgil's Eclogues and Georgics. (Trans. T. F. Royds.)
Aristophanes : Acharnians, Knights, and Birds. (Trans. Frere ; Intro. J. P. Maine.)
Cicero's Essays and Select Letters. (Intro. De Quincey.)
Epictetus, Moral Discourses, etc. (Trans. Eliz. Carter ; edited by W. H. D. Rouse.)
Herodotus. (Trans. Rawlinson ; edited by Blakeney.) 2 vols.
Plutarch's Lives. Dryden's trans., revised, with Intro., by late Arthur Hugh Clough.) 3 vols.
Homer's Iliad. (Trans. Lord Derby.)
Homer's Odyssey. (Trans. Wm. Cowper.)
Thucydides ; Peloponnesian War. (Trans. Crawley.)
Plato. (Intro. A. D. Lindsay.) 2 vols.
Horace. Complete Poetical Works.
Aristophanes. Comedies.
Plutarch's Moralia. (Trans. Philemon Holland.)
Livy's History of Rome. (Trans. Rev. Canon Roberts.) 3 vols.
Muses' Pageant. 3 vols.
Aristotle's Politics. (Intro. A. D. Lindsay.)
Xenophon's Cyropædia.
Cæsar's Commentaries. (Trans. W. A. McDevitte.)
Tacitus, Annals, etc. (Intro. A. D. Lindsay.) 2 vols.
Demosthenes. Select Orations.
Aristotle, Nicomachean Ethics. (Trans. D. P. Chase.)

In addition to the Everyman Library, translations of the principal ancient classics are included in the World's Classics series, Bohn's Library, the Temple Classics, the Scott Library, and other popular series. One has thus a certain choice of translators. For instance, while the Everyman Homer is in Lord Derby's and Cowper's translations, the World's Classics offers Pope's Homer, and the Temple Classics, Chapman's translation. Certain of the best modern translations, such as Jowett's Plato, are not available in cheap editions, although they are

as a rule accessible in the public libraries. Professor Gilbert Murray's translations of Euripides, Aristophanes, and Sophocles (Allen & Unwin) are of course excellent. Then there is the great enterprise of the Loeb Classical Library, founded by Dr. Loeb, a wealthy American classical enthusiast, which aims at presenting to the students on opposite pages the original Greek or Latin text and the best procurable English translation, not only of all the well known classics, but of many of the minor writers also. The volumes, of which a number have been published, are excellently produced, but the price has had to be raised from five to ten shillings.

Some translations are in themselves famous works, such as Pope's or Chapman's Homer, Dryden's Virgil, or Rawlinson's Herodotus. One remembers Keats' famous lines " On first looking into Chapman's Homer " :

> Then felt I like some watcher of the skies
> When a new planet swims into his ken ;
> Or like stout Cortez, when, with eagle eyes,
> He stared at the Pacific—and all his men
> Looked at each other with a wild surmise—
> Silent, upon a peak in Darien !

Many of us who made acquaintance, especially in the freshness of youth, with the great writers of antiquity, with the immortal story of the Iliad and Odyssey, with the naïve but fascinating narrative of the father of history, Herodotus, with the severe grandeur of Thucydides, the eloquence of Demosthenes, the noble idealism of Plato, the great tragedies of Euripides, or the fine philosophy of Epictetus or Marcus Aurelius, have felt such a thrill, although unable to express our emotions like Keats, nor probably to experience them in the same intensity, when first we conned the pages that opened

to us that wonderful age of ancient Greece and Rome, when the world that we now know was young, and the spirit of man was taking its first daring but confident flights into the unknown. The great heritage of the classics is open to us all, if we will but fit ourselves to enter into it, and though we may miss the fine flavour of classical erudition, which indeed is achieved by very few, the broad humanity and essential greatness of the ancient writers will lose nothing in English if we resolve to understand and appreciate to the full all that they can give us.

III

ANCIENT AND MODERN HISTORY

If the noblest study of mankind is man, it is perhaps through the medium of history that we can best pursue that study. For History unfolds the splendid story of the human race from its earliest records, as it emerges from the mists of "pre-historic" time, down through the ages to the present day, where history is still in the making; and enables us to see that past, present, and future are but arbitrary divisions of one continuous process of development. It is only in the light of the past that we can interpret the present and attempt to forecast the future.

There is no finer mental discipline or foundation for a philosophy of life than is to be found in a broad survey of the history of mankind, and for this reason, attempted outlines of universal history, whatever their individual shortcomings or defects, fulfil a most useful function, in that they present to the mind a general conspectus or ground-plan of human development and achievement, the detail of which can be filled in by later study. A grasp of the broad outlines of universal history, that is to say, of man's place in the universe and the evolution of human society, should therefore lie at the foundation of all true education. When Man is seen in relation to the universe, and the period of recorded history is considered in relation to the life of Man, we are enabled

to contemplate with fortitude and a better sense of proportion that apparently cyclic rise and fall of empires which, closely viewed, may engender doubt or despair of progress. Thus can we draw from the story of Man's past, courage and confidence in his future.

Too many acquire an entirely unjustifiable dislike of history from the practice, now happily passing, of teaching school children long strings of names and dates, which are merely the "notation of history"; but if history be later taken up, without any effort to memorize it, but simply for the pleasure of the story, it will be found far more fascinating than many a novel, with the additional attraction of being true—or perhaps we should say truer; for all great novels are in a sense true, and no history can attain the truth of a scientific or mathematical formula, nor, if it could, would it be readable. There are few novels, however, which can compare in interest with, say, Motley's *Rise of the Dutch Republic*, or Prescott's *Conquest of Peru*, or in grandeur of theme and conception with the *Decline and Fall of the Roman Empire*. Moreover, the history taught us at school is largely the history of our own country, and while it is undoubtedly desirable that we should all be familiar with the story of our own land and people, it is even more important that we should be able to view that history in relation to the development of other races and countries and to the universal history of mankind.

There are, however, very few good universal histories available. The most recent attempt in this direction, and a stimulating and provocative book, if full allowance be made for the personal equation in its composition, is Mr. H. G. Wells's *Outline of History*, but this will probably produce a more salutary and less distorted

effect if studied after the reader has already acquired a general groundwork of historical knowledge. Wynwood Reade's *Martyrdom of Man*, although a remarkable performance, suffers somewhat from the didactic purpose which inspired it. Other similar works are Helmolt's *Universal History* (English translation); the late Oscar Browning's *General History of the World*; F. Ratzel's *History of Mankind*; two compilations which are more of the text-book variety, but very good of their kind, namely, Ploetz's *Epitome of History, Ancient, Mediæval, and Modern*, and Breasted and Robinson's *Ancient, Mediæval, and Modern Times*; and Mr. F. S. Marvin's brilliant sketch entitled *The Living Past*. Frederic Harrison's essay on *The Meaning of History* makes excellent reading.

Apart from universal history properly so called, that is to say, in the form of a unified survey of the evolution of mankind as a whole, there are the large co-operative histories, usually the production of many hands, under a common editorship, which present in a loosely knit narrative the rise and development of the various nations of the world. Of this kind are the *Historian's History of the World*, in twenty-five volumes, the work of many authorities; Heinemann's *World History*, in eight volumes; Cassell's *Universal History*, in four volumes; or Harmsworth's *History of the World*, in eight volumes, a pictorial and popular description.

The finest and most ambitious example of co-operative history on a large scale, however, is the Cambridge *Ancient, Mediæval, and Modern History*, published by the Cambridge University Press. Planned by that great student of history, the late Lord Acton, and enlisting the aid of the ripest historical scholarship throughout

the world, this history, each chapter of which is written by an authority upon his subject, is undoubtedly a great undertaking; and although the co-operative method of writing history has defects as well as advantages, at least it has reached its highest level of achievement so far in the Cambridge History. Lord Acton's *Introduction to the Study of History*, an admirable essay, indicates the general lines upon which the Cambridge History has been built up. The work is intended for the general reader as well as the student, and while necessarily unequal in parts, offers as a whole a wide and rich field in which the student of history may browse at will. The *Modern History* is complete in 12 volumes, but the *Ancient* and *Mediæval* Histories are still in course of publication. The volumes of the *Modern History* are as follows :—

I. The Renaissance.
II. The Reformation.
III. Wars of Religion.
IV. The Thirty Years War.
V. Age of Louis XIV.
VI. The Eighteenth Century.
VII. The United States.
VIII. The French Revolution.
IX. Napoleon.
X. The Restoration.
XI. Growth of Nationalities.
XII. The Latest Age.

The *Ancient History*, starting from the dawn of the historical period, takes us down to the victory of Constantine the Great in A.D. 324. So far, three out of the eight volumes have been published :—

I. Egypt and Babylonia.
II. The Egyptian and Hittite Empires to *circa* 1,000 B.C.
III. The Persian Empire and the West.

The *Mediæval History* runs from Constantine to the Renaissance, where the *Modern History* takes up the story. For the mediæval period, there is nothing in the English language resembling it, nor anything in other languages equalling it in scope. Four volumes have been published up to the present :—

I. The Christian Roman Empire and the Foundation of the Teutonic Kingdoms.
II. The Rise of the Saracens and the Foundation of the Western Empire.
III. Germany and the Western Empire.
IV. The Eastern Roman Empire.

The exhaustive bibliographies appended to each volume form a specially valuable feature of the Cambridge History. Every chapter has its own bibliography, compiled by an authority on the special period, and indicating all the sources of information in existence of any importance upon that particular subject or period. Nothing on the same scale has ever been compiled before, and every student of history has in it an invaluable instrument of research.

In this connexion we may also recommend Mr. J. M. Robertson's *Courses of Study*, already referred to in the first part of this work. The study of history is its principal feature, and instead of simply giving lists of works, it attempts to guide the student in his choice of books, and to indicate the value for different purposes, and the special features or limitations, of the various works cited. It is, on the whole, and allowing for modifications in detail due to the lapse of time since its publica-

tion, a very good guide for the student setting out on a systematic course of historical study. Mr. H. Watkin Davies's little volume, *How to Read History*, will also be found useful and suggestive by the general reader as well as by the student.

So far we have been dealing with universal or general history because that seemed a logical introduction to the study of national history, and even a necessary philosophical foundation to the study of literature in general. But it is more germane to the purpose of this Guide to consider history as literature, and to point out the great classics in history in the same way as we shall deal with other branches of letters. Before doing so, however, and coming to the histories of separate nations, mention may be made of several well-known works which are also general in character, although not necessarily universal in scope. These are such books as Buckle's *History of Civilization* (World's Classics, 3 vols.), now somewhat superseded by modern research, Guizot's *History of Civilization in Europe*, Draper's History of the *Intellectual Development of Europe*, and Lecky's *History of European Morals*. A really remarkable book, practically the life-work of its author, is Sir J. G. Frazer's *Golden Bough*, but this falls under the head of mythology rather than of history proper. The full edition is in twelve volumes, but there is an abridgement by the author in one volume. Maspero's *Ancient Egypt and Assyria* vividly depicts the civilization of the cradle of the world.

Coming now to the classic authors, the " Father of History ", as all know, is Herodotus, and his great history in Rawlinson's translation, with its mixture of shrewd observation and naïve credulity and wonder,

exhibiting all the delightful freshness and intellectual curiosity of the youth of the world, is still the most exhilarating narrative that can come into the hands of young or old. Herodotus, and other Greek and Roman historians, such as Thucydides, Xenophon, Tacitus, Cæsar, and Livy, have already been referred to in the preceding section on the Ancient Classics.

Keeping to classic times, however, we have Grote's famous and monumental *History of Greece*, obtainable in twelve volumes in the Everyman Library. A very good abridged edition of Grote, and the best perhaps for the general reader, is that by Mitchell and Caspari, in one volume. The early part, which is now entirely antiquated, is omitted, as is also the end, dealing with Macedonia, in which Grote is not really interested. The greatest part of Grote is his study of Athens and Sparta, and this edition brings the history up to date in regard to recent archæological and other information. Two other works in Everyman are Finlay's *Greece under the Romans*, and the same writer's *Byzantine Empire*, each in one volume. For the period before Gibbon, there are Dean Merivale's *History of Rome* in one volume, and Mommsen's *Rome*, in four volumes. Then we have that great masterpiece, still unsurpassed in the grandeur and tragic interest of its story, Gibbon's *Decline and Fall of the Roman Empire*, which in the Everyman edition occupies six volumes. Readers of Dickens will remember the honourable ambition of Mr. Boffin, the " Golden Dustman ", to read the *Decline and Fall*, an ambition unfulfilled owing to the duplicity of Silas Wegg. The story of the latter days of the Roman Empire is worthily carried on in such works as Sismondi's *History of the Fall of the Roman Empire*, Professor

Bury's *Later Roman Empire*, and Viscount Bryce's valuable study, *The Holy Roman Empire*.

With these works have been laid the foundations of modern history, the study of which we may now pursue according to our own inclinations. There is no lack of rich material for the lover of history, and fortunately many classic histories may now be procured in good cheap editions. Among the better-known masterpieces, the following are at present available in the Everyman Library, in addition to the works of Grote, Finlay, Mommsen, and Gibbon already mentioned :—

Josephus, Wars of the Jews.
Milman's History of the Jews. 2 vols.
(Graetz's History is, however, a more scholarly and modern production.)
De Joinville's Chronicles of the Crusades.
The Anglo-Saxon Chronicle.
Bede's Ecclesiastical History.
(These three works are chronicles rather than histories, and come nearer to the dividing line between history and romance indicated by such works as Geoffrey of Monmouth's History of the Kings of Britain.)
Sismondi's Italian Republics.
Thierry's Norman Conquest.
Motley's Rise of the Dutch Republic. 3 vols.
(This may well be ranked with Gibbon for dramatic interest.)
Prescott's Conquest of Peru.
Prescott's Conquest of Mexico. 2 vols.
(Enthralling as the most wonderful story of adventure.)
Parkman's Conspiracy of Pontiac. 2 vols.
Washington Irving's Conquest of Granada.
Lutzow's History of Bohemia.
Carlyle's French Revolution. 2 vols.
(A highly dramatic and powerful work, worthy of its great subject.)

Mignet's French Revolution.
(A counterpoise to Carlyle.)
Duruy's History of France. 2 vols.
Macaulay's History of England. 3 vols.
Burnet's History of His Own Times.
Froude's History of England. 10 vols.
Green's Short History of the English People. 2 vols.
Hallam's Constitutional History of England.

Macaulay, Froude, and Green, each of them classics of English history, exhibit the widest individual differences, corresponding with the genius and outlook of the writer. Macaulay and Froude are in the great tradition of history as literature, and great literature, however their historical value may be coloured by personal prejudices; while Green is the originator of a different treatment of history from the point of view of the social life of the common people. It must possess absorbing interest for all English people, and makes a good historical background for a study of English literature. In reading all history, one may here interject, allowance must always be made for the personality of the historian, whether it be Macaulay or Mr. Wells! There is no such thing as "impartial" history, and if there were, it would be unreadable.

For a popular narrative account of the various peoples, the volumes of the "Story of the Nations" series, published by Fisher Unwin, will be found very useful. Naturally of unequal merit, many of them have been done by eminent authorities, and as the title of the series indicates, their primary object is to give a "story" of the particular nation or period rather than a detailed history, their chief merit being therefore their readableness. The present writer remembers with especial pleasure as a boy devouring George Rawlinson's volume

on *Ancient Egypt* as if it were a novel, and re-reading it later with equal interest; and though the results of recent research have superseded much of what was formerly believed about the ancient world (sixty years ago, for example, nothing was known about the great Hittite Empire, and contemporary historians did not even suspect its existence), still this does not in any way detract from the interest or attractiveness of Rawlinson's " Story ", at the present day. Over a considerable period, nearly seventy volumes have been published, some in recent years, other earlier " stories " have been revised and brought up to date, and many of them are standard authorities on their subjects. It may be useful to give the list here; copies can usually be obtained cheaply in the second-hand market:—

1. Rome: from the Earliest Times to the end of the Republic. By A. Gilman, M.A.
2. The Jews. By Professor J. K. Hosmer.
3. Germany. By S. Baring Gould.
4. Carthage. By Professor A. J. Church.
5. Alexander's Empire. By J. P. Mahaffy, D.D.
6. The Moors in Spain. By Stanley Lane-Poole.
7. Ancient Egypt. By Professor George Rawlinson.
8. Hungary. By Professor Arminius Vambery.
9. The Saracens: to the Fall of Baghdad. By A. Gilman.
10. Ireland. By Hon. Emily Lawless. Revised and brought up to date by J. O'Toole.
11. Chaldea: from the Earliest Times to the Rise of Assyria. By Z. A. Ragozin.
12. The Goths. By Henry Bradley.
13. Assyria: from the Rise of the Empire to the Fall of Nineveh. By Z. A. Ragozin.
14. Turkey. By Stanley Lane-Poole.
15. Holland. By Professor J. E. Thorold Rogers.
16. Mediæval France. By Gustave Masson.
17. Persia. By S. G. W. Benjamin.

18. Phœnicia. By Professor George Rawlinson.
19. Media, Babylon, and Persia : from the Fall of Nineveh to the Persian War. By Z. A. Ragozin.
20. The Hansa Towns. By Helen Zimmern.
21. Early Britain. By Professor Alfred J. Church.
22. The Barbary Corsairs. By Stanley Lane-Poole.
23. Russia. By W. R. Morfill, M.A.
24. The Jews under Roman Rule. By W. D. Morrison.
25. Scotland. By John Mackintosh.
26. Switzerland. By L. Hug and R. Stead.
27. Mexico. By S. Hale.
28. Portugal. By R. Morse Stephens, M.A.
29. The Normans. By S. O. Jewett.
30. The Byzantine Empire. By C. W. C. Oman, M.A.
31. Sicily : Phœnician, Greek, and Roman. By Professor E. A. Freeman.
32. The Tuscan Republics, with Genoa. By B. Duffy.
33. Poland. By W. R. Morfill.
34. Parthia. By Professor George Rawlinson.
35. The Australian Commonwealth. By G. Tregrathen.
36. Spain : from the Moorish Conquest to the Fall of Granada. By H. E. Watts.
37. Japan. By Dr. David Murray.
38. South Africa. By G. McCall Theal. Revised.
39. Venice. By Alethea Wiel.
40. The Crusades. By T. A. Archer and C. L. Kingsford.
41. Vedic India. By Z. A. Ragozin.
42. The West Indies and the Spanish Main. By J. Rodway.
43. Bohemia. By C. Edmund Maurice.
44. The Balkans. By W. Miller, M.A.
45. Canada. By Sir John Bourinot.
46. British India. By R. W. Frazer, LL.D.
47. Modern France. By Andre Le Bon.
48. The Franks. By Lewis Sergeant.
49. Austria. By Sidney Whitman.
50. Modern England, before the Reform Bill. By Justin McCarthy.
51. China. By Professor R. K. Douglas. Revised and brought up to date by I. C. Hannah.

52. Modern England, under Queen Victoria. By Justin McCarthy.
53. Modern Spain, 1778–1898. By Martin Hume.
54. Modern Italy: 1748–1898. By Professor Pietro Orsi.
55. Norway. By Professor Hjalmar Boyesen.
56. Wales. By Owen Edwards.
57. Mediæval Rome; 1073–1535. By W. Miller.
58. The Papal Monarchy. By William Barry, D.D.
59. Mediæval Italy under Mohammedan Rule. By Stanley Lane-Poole.
60. Parliamentary England: 1660–1832. By Edward Jenks.
61. Buddhist India. By T. W. Rhys Davids.
62. Mediæval England. By Mary Bateson.
63. The Coming of Parliament (England 1350–1660). By L. Cecil Lane.
64. The Story of Greece: from the Earliest Times to A.D. 14. By E. S. Schuckbrugh.
65. The Roman Empire (29 B.C. to A.D. 476). By H. Stuart Jones.
66. Sweden and Denmark; with chapters on Finland and Iceland. By Jan Stefansson.
67. Belgium: from the Roman Invasion. By Emile Cammaerts.

Altogether, the series represents a great enterprise for a private publisher, and on the whole it is worthily carried out. "A Survey of Historical Forces in the Modern World" is now being planned by Ernest Benn, under the editorship of the Rt. Hon. H. A. L. Fisher, of which four volumes have so far been published, namely, Ireland, by Stephen Gwynn; Germany, by G. P. Gooch; Russia, by V. O'Hara and N. Makeef, and Norway. If succeeding volumes retain the same high standard, the series will be an important contribution to modern history.

Very readable and valuable little introductions to history are afforded by the Historical volumes in the

"Home University Library". At their original price of one shilling, these were certainly remarkable of their kind. They are now half a crown. Several of them, especially Professor J. L. Myres's excellent little *Dawn of History*, have already attained classic rank. Within the compass of 250 pages, a broad survey of the subject is given, generally by an eminent authority, in a fresh and original manner, and a particularly valuable feature is the select guide to further reading at the end, in which the author gives his own estimate of the value and character of the various authorities cited. For the purpose especially of the general reader, this is much better than a larger bibliography. The volumes so far published are as follows :—

Dawn of History. J. L. Myers.
The Ancient East. D. G. Hogarth.
Rome. W. Warde Fowler.
The Byzantine Empire. N. H. Baynes.
Mediæval Europe. H. W. C. Davis.
The Papacy and Modern Times. Wm. Barry.
History of England. A. F. Pollard.
The French Revolution. Hilaire Belloc.
Napoleon. H. A. L. Fisher.
Canada. A. G. Bradley.
The American Civil War. F. L. Paxson.
History of Our Time : 1885–1912. G. P. Gooch.
Peoples and Problems of India. Sir T. W. Holderness.
Civilization of China. H. A. Giles.
Germany of To-Day (before 1914). C. Tower.
Belgium. R. C. K. Ensor.
Central and South America. W. R. Shepherd.
History of Scotland. R. S. Rait.
Irish Nationality. Mrs. A. S. Green.
Wales. H. Watkin Davies.
Poland. W. Alison Phillips.
Serbia. L. F. Waring.

For reference purposes, and for summary reading, the historical articles in the new edition of the *Encyclopædia Britannica* are of course invaluable, being always written by acknowledged authorities, and generally affording guidance to further study.

Apart from formal histories, there is a large class of historical studies and essays, of which Froude's *Short Studies on Great Subjects* may be taken as a classic example. For parallel reading upon any historical period, there is no better or more illuminating source of information than is afforded by contemporary biography and memoirs; such books as, to name at random two well-known examples, *The Paston Letters* or *Pepys's Diary*, are not only greatly entertaining in themselves, but also throw valuable sidelights on the history of the period. These and other works, however, will be dealt with in a later section.

Many readers, especially perhaps younger people, may like to absorb their history through the pages of romance, or at any rate to read not only great history but also great historical novels, and there is no reason why they should not; indeed, for many, the vivid imagination of a great creative writer may help to bring them into closer touch with the actual people and the spirit of the times of which the histories treat than they might derive from an unassisted study. In the pages of Scott, great characters of history live and move upon the stage; Dickens's *Tale of Two Cities* may bring the great drama of the French Revolution nearer in a human aspect than the majestic but gloomy canvas of Carlyle, or the lucid narrative of Mignet. Historical romances abound, and if we bear in mind that history in their pages is naturally subordinated to the exigencies of the

story, we may derive both pleasure and profit from their perusal. As an index to the best in their kind for the various periods, recourse should be had to Nield's *Guide to Historical Novels*, or Baker's *Guide to Historical Fiction*, both of which handbooks have been already mentioned, and which give in chronological sequence or "periods" particulars of the best known "historical" fiction, including a brief description or evaluation of each book.

IV

RELIGION AND PHILOSOPHY

As our purpose is primarily to offer a guide to literature rather than to knowledge, we propose, in this and the following two sections, as well as in that on Travel and Exploration, to mention first those works which may be regarded as classics of literature, quite apart from their particular subject-matter, before dealing with books which are principally or purely of an informative character.

The former are to be read for their own sake as literature, and first among them, under the heading of Religion, comes the *Bible*, which, we must always remember, is not only great literature in itself, but has also been the prime source of inspiration for many generations of great English writers, who have owed to their early intimacy with the Bible much of their ability to express themselves in strong, nervous English. An outstanding example of the great rôle which the English translation of the Bible plays in our literature is to be found in books like Bunyan's *Pilgrim's Progress*, but its influence extends far beyond works of a purely religious or devotional character. An illuminative essay on the influence of the Bible on English literature is contributed, appropriately enough by an American man of letters, Professor Cook, to Volume IV of the *Cambridge History of English Literature*, in which the Bible is taken as the first English classic.

It may be assumed not only that the reader is more or less familiar with the Bible, but already possesses a copy of his own. If not, an interesting edition is that included in the Everyman Library, where the Old Testament and Apocrypha are arranged, in four volumes, under subject-headings, the text following mainly the "Authorized" version; and the New Testament, in one volume, is arranged by Principal Lindsay in chronological order.

Turning to the other great religions of the world, Mohammedanism is represented by the *Koran*, of which the best-known translation is that by Sale. Another, by J. M. Rodwell, is included in the Everyman Library, with an introduction by G. Margoliouth, who is the author of an excellent little volume on Mohammedanism in the Home University Library. Although Confucianism is not a religion, but a system of moral philosophy, the *Sayings of Confucius* have had and still have the profoundest influence upon many millions of Chinamen; and selections from the classic books are to be found in several cheap editions, notably in the "Wisdom of the East" series published by Mr. Murray. A good account of Confucianism and Taoism is given in Professor Giles's *Civilization of China* (Home University Library); see also the article on Confucius in the *Encyclopædia Britannica*. Here also, perhaps, may be mentioned the two great epics of Ancient India, the *Mahabharata* and the *Ramayana*, which have been compared with the Iliad and Odyssey of Ancient Greece. A good edition of these books, condensed and translated into English verse by the late Romesh Dutt, is issued in one volume in the Everyman Library.

Foremost among other classics of religious and

philosophical literature, in addition to Bunyan's *Pilgrim's Progress*, are Boëthius, *Consolation of Philosophy*; Thomas â Kempis, *Imitation of Christ*; Sir Thomas Browne's *Religio Medici*; the *Little Flowers and Life of St. Francis of Assisi*, and the *Confessions of St. Augustine*. From the sixth to the seventeenth centuries, the *De Consolatione* of Boëthius, consul under the later Roman Empire, who experienced the utter collapse of his fortunes, was the constant companion and comfort of educated people all over the world. It was held in the greatest veneration in the Middle Ages, and in England, Alfred the Great, with the help of Asser, translated it as the book best worth his people's reading after the Bible. An excellent little edition is obtainable in Dent's Temple Classics.

The *Consolation* appealed to Christian and pagan alike: it is interesting to compare with it Sir Thomas More's *Dialogue of Comfort against Tribulation*, a most moving document, composed by More when in prison under sentence of death for his faith. Together with his *Utopia*, it can be obtained in one volume in the Everyman Library.

As was Boëthius in the earlier centuries, so the *Imitatio Christi*, or Imitation of Christ, throughout the later Middle Ages and up to our own day, was the great Christian classic after the Bible. Said to be the work of a certain Thomas, a monk of Kampen in Holland, and first translated into English about 1440, the authorship is disputed, but what is not disputable is the undoubted power and popularity of the work throughout the centuries as literature rather than a mere book of devotion. In our own time, "George Eliot," through the mouth of Maggie Tulliver, renders

tribute to its charm in the *Mill on the Floss*. With the *Imitation* goes naturally the *Little Flowers* and *Life of St. Francis of Assisi*, which breathes the very spirit of the unquestioning faith of the Middle Ages. An older than these two, however, and a work which had a profound influence in the early Christian Church, and is still treasured as a great classic, is the spiritual autobiography, the *Confessions* of St. Augustine, the greatest of the Latin Fathers, who also wrote *De Civitate Dei*, or The City of God. The *Confessions*, the *Imitation*, and the *Little Flowers*, can all be procured in Everyman editions.

Of a different character from these is Sir Thomas Browne's *Religio Medici*. Published in 1642 on the eve of the Civil War, these musings of a physician on the mysteries of existence, quaint and involved and highly latinized in style, acquired a considerable celebrity, and although he exhibits a curious mixture of scepticism and credulity, the book, both for its quaint wisdom and peculiar literary style, can always count admirers. Other religious or devotional works which acquired classic reputation in their day are Keble's *Christian Year*, a devotional calendar in lyric verse, Law's *Serious Call*, and Jeremy Taylor's *Holy Living and Dying*. Of the Life of Christ, we may instance two such different presentments as will be found in Seeley's *Ecce Homo* (Everyman) and Renan's *Life of Jesus* (Scott Library).

So far as the systematic study of religion is concerned, apart from the enjoyment of its great classics as literature, the student cannot do better than consult the section of J. M. Robertson's *Courses of Study* dealing with " Comparative Hierology " ; but special mention

must be made of that great source of our knowledge of primitive religion and custom, Sir J. G. Frazer's *The Golden Bough*, as well as of E. B. Tyler's important work on *Primitive Culture*. The monumental life-work of Frazer is a constant delight to dip into and to read, being an inexhaustible mine of strange lore of the primitive beginnings of man's religious beliefs and moral customs. If, apart from Frazer, which is a pleasure rather than a study, the reader's wants are comparatively modest, then he can be recommended to read the volumes on religion in the Home University Library, commencing with Professor Estlin Carpenter's serviceable introduction *Comparative Religion*. This may be followed by the volumes on the Old and New Testaments, Margoliouth on *Mohammedanism*, and Rhys Davids on *Buddhism*, and especially by the stimulating little work of the Regius Professor of Modern History, J. B. Bury, on the *History of Freedom of Thought*. There are also volumes on the Church of England and Nonconformity, and Dr. William Barry's masterly little survey of the Papacy and Modern Times. The bibliographies to these volumes will suggest any further reading that may appeal to the student.

Through Ethics, to which there are useful introductions by G. E. Moore in the Home University Library, and Canon Rashdall in the People's Library (Jack), one comes to Philosophy proper. In this field there are many great names, from Aristotle and Plato down to, say, Bergson or Croce; but here, instead of tackling the classics first, it might be as well for the reader to gain a general idea or conspectus of the whole field, especially from the point of view of historical development, before studying individual philosophers.

There are many popular introductions to Philosophy, of which the prototype was probably G. H. Lewes's *Biographical History of Philosophy* (Routledge's Popular Library), but the ordinary reader's purpose will be sufficiently served by a brief introduction such as C. J. Webb's *History of Philosophy* in the Home University series. Bertrand Russell's *Problems of Philosophy* in the same series is more of a personal statement.

The preliminary perusal of such an introduction will better prepare the reader for the due appreciation of the great philosophic classics of history, which are by no means the gloomy study suggested by the amiable Mr. Edwards when he informed Dr. Johnson that he, too, had tried to be a philosopher, but cheerfulness would keep breaking through! Philosophy is the attempt of man all through the ages to discover some scheme or purpose in the Universe and its relations to the life and future of Mankind, so that it represents the highest intellectual activity of which we are capable. From Thales of Miletus, and Aristotle and Socrates and Plato down to our own day, the ultimate problems of philosophy have constantly exercised the minds of our greatest thinkers, and the works in which their thoughts and life-work have been embodied are the great classics of philosophy.

While Webb's *History* will provide a general ground-plan or outline of philosophy as a whole, the reader will find excellent introductions to individual philosophers and their systems or schools of thought in the volumes of the *Philosophical Classics for English Readers* series, published by Blackwood. Modelled on the lines of the excellent little *Ancient Classics* series already referred to, each volume contains a well-written account,

by an authority, of the life and times of the particular philosopher, of his work, and an exposition of his system of philosophy and its relation to other systems. The volumes published are as follows—it is a pity the series has not been brought down to date :—

Descartes. Professor Mahaffy.
Butler. W. Lucas Collins.
Berkeley. Professor Campbell Taylor.
Fichte. Professor Adamson.
Kant. Professor Wallace.
Hamilton. Professor Veitch.
Hegel. The Master of Balliol.
Leibnitz. J. T. Merz.
Vico. Professor Flint.
Hobbes. Professor Croom Robertson.
Hume. Professor Knight.
Spinoza. Principal Caird.
Bacon. Professor Nichol.
Locke. Professor Campbell Fraser.

The ancient philosophers have already been referred to in the section on " Ancient Classics ". Passing from Greek and Roman philosophy, through the Fathers of the Church, of whom the last was Augustine, and the Scholastic period, when philosophy was largely theology, we come to Modern Philosophy, commencing with the Renaissance. The outstanding figure and practically the founder of modern philosophy is Rene Descartes, whose system is known as the Cartesian philosophy. His most famous work is the *Discourse on Method*, which is now obtainable in the Everyman Library. It is the subject of a well-known essay by Huxley, to be found in his collected Essays. Following Descartes, we have Spinoza, the " God-intoxicated Jew ", a disciple of Descartes, who equalled his master in fame, and whose

system of Ethics is also to be had in an Everyman edition.

The two great Christian philosophers, Bishop Butler and Bishop Berkeley, are also represented in Everyman, the former by his *Analogy of Religion*, in which he attempted to do for theology what Bacon had done for Science in the *Novum Organum*, and the latter by his *Principles of Human Knowledge*, and other writings. Bacon's *Advancement of Learning* (Everyman edition) is the first work in which he explained his famous inductive method of research, which was the foundation of modern Science. Berkeley comes between Locke and Hume in English philosophy, and Huxley has a fine contrasted study of Berkeley and Hume in his collected works. Both Locke and Hume may be studied in popular editions, *Locke on the Human Understanding* (Oxford Press and Routledge) and Hume's *Treatise on Human Nature* (Everyman, 2 vols.), with a critical introduction to the philosophy by A. D. Lindsay.

Works like Hobbes's *Leviathan*, Locke's *Civil Government*, Rousseau's *Social Contract*, and others, belong rather to what may be called Political Philosophy, and will be considered in the section on Sociology and Politics. The founder of the Utilitarian school of philosophy, John Stuart Mill, who inculcated the doctrine of the " greatest good of the greatest number ", belongs more properly here, and may be sufficiently studied in the Everyman volume containing his *Utilitarianism*, *Liberty*, and *Representative Government*.

The great German philosophers are Leibnitz, Kant, Fichte, and Hegel, and later, Schopenhauer and Nietzsche. Their original works are generally massive—Kant's *Critique of Pure Reason*, for example, is somewhat

formidable and technical for the general reader—but the first four at least may be studied to advantage in the *Philosophic Classics* series, as may also the work of Vico, their contemporary in Italy. The best translations of Schopenhauer are issued by Allen & Unwin, and a good selection of his Essays, with a biographical and critical introduction, will be found in the Scott Library : his rebellious and erratic disciple Nietzsche, who ultimately became insane, and to whose influence much of the pre-war German mentality was attributed, is represented by *Thus Spake Zarathustra*, a work rather for the mature student. The translation edited by Dr. Levy is the only complete one, and of Schopenhauer's other works, the Bailey Saunders translations (Allen & Unwin) are the best. A good introduction to Nietzsche is provided in Jack's People's Library. The great figure of Goethe is of universal genius : an admirable selection of his criticisms, reflections, and maxims is published in one volume in the Scott Library. These may be taken as representative of his philosophy, which of course is chiefly embodied in *Faust*, *Werther*, and *Wilhelm Meister*, elsewhere mentioned.

Coming now to modern days, the name which stands out first and foremost is that of Herbert Spencer. The great English philospher devoted the unremitting labour of a lifetime to the gigantic task of completing his *System of Synthetic Philosophy*. An epitome of this monumental work was compiled by F. Howard Collins, with the approval of Spencer, which is of use for reference by the student, but the only part which need engage the attention of the general reader is the *First Principles*. This masterly work is of the utmost value as a " foundation " book both of science and philosophy. Arnold

Bennett, in his *Literary Taste*, commends it for the purpose of " mental stocktaking ", as the basis of a scheme of knowledge, or as a standard or criterion to which to refer all our serious reading. Divided into two parts, " The Unknowable " and " The Knowable ", it treats with all Spencer's austere lucidity, of the fundamental problems of life, religion, science, and philosophy. A popular edition of it, excellently printed, in two slim volumes, is issued by Williams and Norgate. Other works by Spencer are mentioned under " Sociology ". Another great English name, though not of the calibre of Spencer, is Hamilton, whose work is the subject of an excellent monograph by Professor Veitch in the Philosophic Classics series. Among other prominent modern philosophers are Comte, William James, Croce, and Bergson.

Auguste Comte, the French philosopher, contemporary of Mill, was the author of the system of Positive Philosophy, which, through the Positivist Society, founded by Comte, became virtually a religion. A translation of Comte's work is published in Bohn's Library, but his style is the reverse of attractive, and though the work is important to the student of philosophy, it cannot be considered as literature. Very different are the Essays of the American philosopher, William James, the Pragmatist, as he defined himself. Unlike much philosophic writing, his style is both attractive and incisive, and may be enjoyed in a selection of his better-known essays, including that on " Pragmatism ", which gave the name to his philosophy, in the Everyman Library. The great French writers antecedent to the Revolution, Voltaire and Rousseau, verge on the domain of political philosophy, but both

may be conveniently studied in volumes of the *Foreign Classics for English Readers*, similar in plan to the Ancient and Philosophic Classics. Rousseau's *Social Contract* is translated by Tozer (Allen & Unwin), and is also published in Everyman. Here we may also mention an older Frenchman, Blaise Pascal, whose religious philosophy is largely comprised in his Pensées or Thoughts, a selection of which is included in the Scott Library. Pascal also has a volume devoted to him in the " Foreign Classics ".

Benedette Croce, the contemporary Italian philosopher, is now being adequately translated into English, but his general system may best be studied in a small book by H. Wildon Carr, who has done a similar service for Henri Bergson, the French author of the *Philosophy of Change* (Jack's People's Library).

We have thus traced the principal names or landmarks in Philosophy from ancient to modern times. The list is of course by no means complete, but the reading suggested is more than ample for the purpose of the general reader. The serious student will find further guidance in the sections of J. M. Robertson's *Courses of Study* devoted to Philosophy. On the other hand, those who may not wish to go even so far as the *Philosophic Classics* series or the Home University handbooks may consult the article on " Philosophy " in the new edition of the *Encyclopædia Britannica*, and the biographical sketches of individual philosophers in the same work, before reading, as great literature, some of the more classic works mentioned in the foregoing pages and obtainable in popular editions, such as Butler, Berkeley, Descartes, Spinoza, Bacon, Hume, Mill, Spencer, William James, and Bergson.

Two authors of works more general in scope may appropriately be mentioned here, namely, J. W. Draper and W. E. H. Lecky. The former's magistral and comprehensive *History of the Intellectual Development of Europe*, published in two volumes of Bohn's Library, is an original and stimulating work. On the same plane are the historian Lecky's works, *History of European Morals*, and *The Rise and Influence of Rationalism in Europe*, published in cheap editions by Watts & Co. The same writer's *Map of Life* (Longmans) may also be commended as a thoughtful philosophy of personal conduct; and other works in the same category are P. G. Hamerton's *The Intellectual Life* (cheap edition by Macmillan), and those popular homilies by the late Lord Avebury, *The Pleasures of Life* and *The Use of Life* (Macmillan).

Religious philosophy and homiletics is represented in the Everyman Library by other volumes than the classic authors we have mentioned, but of these we need only select Cardinal Newman's *Apologia pro Vita Sua*, for the charm of its literary style as much as for its religious and personal interest. One quite modern book, which may fittingly close this section, should appeal to all thoughtful readers, and especially perhaps to younger people, for whose behoof it was primarily intended, and that is the late Arthur Clutton-Brock's *The Ultimate Belief*, in which that attractive writer sets forth in his luminous manner his philosophy of the three activities of the human spirit—moral, intellectual, and æsthetic—or the knowledge and pursuit of the good, the true, and the beautiful, each for its own sake, in the conduct of life.

V

SCIENCE

THE pursuit of Science is not, as a rule, productive of great literature, and it is not primarily for their literary interest that we normally read works of science. There are great classics of science which have their value as literature also, but, generally speaking, our concern is with the subject-matter of scientific books rather than with their form, although clearness, directness and simplicity of statement, and the precise use of language, which are the foundation of all true literary style, are perhaps of even greater importance here than in other branches of letters.

When we speak of Science, however, in relation to literature, it is not so much knowledge of the sciences that we have in view, as the attitude of mind that is distinguished as *scientific*, and which may be quite independent of concrete scientific knowledge; science, that is, as a method of thought, and an attitude towards life, complementary to the moral or religious, and the artistic or æsthetic attitude. Science is important, and indeed essential, both in literature and in life, as corresponding roughly with one of the three activities of the human spirit, as standing not exclusively, but conspicuously, for "the true" in the trinity of the good, the true, and the beautiful. In this general sense our reading is not complete if it does not include some

knowledge of the history and domain of science, and of scientific aims and method.

The best means of acquiring this knowledge is to read first some popular introduction to science, of which there are several; such as that by Dr. Alexander Hill in the Temple Primer series (Dent) or Professor J. A. Thomson's Introduction in the Home University Library. A book requiring more serious study is Professor Karl Pearson's excellent and stimulating *Grammar of Science*, but the mental application involved in the full appreciation of this exceptional book would be well repaid by its salutary disciplinary effects. Some knowledge of Logic is useful as an introduction both to Science and to Philosophy, and the general reader is sufficiently served in this respect by Jevons's little primer on *Logic* in Macmillan's series.

Spencer's *First Principles* has already been mentioned, and it is of course equally valuable as an introduction to science as to philosophy, as well as fulfilling the larger function indicated by Arnold Bennett. Spencer may be regarded as one of the classics of Science, and another is unquestionably Huxley, whose works are not only admirable expositions of scientific method, but are also models of English prose. Huxley, indeed, takes his place of right among the masters of English literature, and his essays are therefore to be read for their own sake, just as much as for the scientific interest of their subject-matter. Two selections of his essays, introduced by Sir Oliver Lodge, are included in the Everyman Library, but his best work is gathered together in the "Collected Essays" published by Macmillans in nine volumes. Although some of these are controversial, and have now lost their point, many

of the Essays, especially on scientific and educational subjects, are of permanent value, and especially delightful is the model autobiography, occupying only sixteen pages, prefixed to the first volume of the Collected Essays.

Huxley devoted much of his best energies to popular expositions of the theory of Evolution, especially as contained in Charles Darwin's great works, *The Origin of Species* and *The Descent of Man*, which may be truthfully called epoch-making, since they had profound effects far beyond the domain of science, and brought about a complete revolution of thought after their appearance early in the latter half of last century. A cheap edition of both books, together with a Life of Darwin, was published by John Murray. Darwin's work in the biological field may fairly be compared in importance with Newton's *Principia* in the domain of physical science.

There is a fair selection of the classics of science to be had in the Everyman Library, science section, including, besides Huxley: Tyndall's *Glaciers of the Alps*, Hugh Miller's *The Old Red Sandstone*, Darwin's *Voyage of the "Beagle"*, Galton's *Inquiries into Human Faculty*, Robert Boyle's *The Sceptical Chymist*, Faraday's *Researches into Electricity*, and Lyell's *Antiquity of Man*.

A work of rather a different genre, included under Science because its subject is Nature, is Gilbert White's charming *Natural History of Selborne*. A close and loving observer of Nature and her ways in his native Hampshire, Gilbert White produced a little gem of literature, which incidentally has been the precursor of a whole host of "nature" books of later days. In this field, Richard Jefferies and W. H. Hudson are among the

names that stand out for literary charm; but on the informative side there is ample choice of excellent introductions to animate and inanimate nature, from the "Eyes and No Eyes" series for children to riper fare, such as the Wayside and Woodland books, the Field and Hedgerow series, and many others. Lord Avebury's *Beauties of Nature* is perhaps typical of such popular introductions.

Apart from the few outstanding "classic" works which are of interest in themselves as landmarks, it is difficult to recommend a course of reading, since Science in its many branches is changing from day to day; but those who desire popular introductions to the various sciences cannot do better than consult the volumes of the Home University Library or the Cambridge Manuals. The former, as a rule, are more general in scope. The H.U.L. science volumes so far published are:—

Introduction to Science. Professor J. A. Thomson.
Modern Geography. M. Newbigin.
Evolution of Plants. G. H. Scott.
Health and Disease. Dr. W. L. Mackenzie.
Introduction to Mathematics. A. N. Whitehead.
The Animal World. Professor Gamble.
Evolution. J. A. Thomson and P. Geddes.
Psychical Research. Sir W. Barrett.
Astronomy. A. R. Hinks.
Climate and Weather. Professor H. N. Dickson.
Anthropology. R. R. Marett.
Principles of Physiology. Professor J. G. McKendrick.
Agriculture. Professor W. Somerville.
Matter and Energy. F. Soddy.
Psychology. W. McDougall.
Making of the Earth. Professor J. W. Gregory.
The Human Body. Professor Sir A. Keith.
Electricity. Professor Gisbert Kapp.

Origin and Nature of Life. Professor Benjamin Moore.
Chemistry. Raphael Meldola.
Plant Life. Professor J. B. Farmer.
The Ocean. Sir John Murray.
Nerves. Professor D. Fraser Harris.
Sex. P. Geddes and J. A. Thomson.
The Growth of Europe. Professor Grenville Cole.
Our Forerunners. M. C. Burkitt.
Introduction to Heredity. Professor E. W. MacBride.
Eugenics. Professor Saunders.

Most of these volumes are furnished with bibliographies which form an excellent guide to further reading. The Contemporary Science Library is older than these two series, but many of the volumes are still of great value. Much slighter in scope, but stimulating and provocative in content, are the little books, virtually essays or pamphlets, published by Kegan Paul under the title of the "To-Day and To-Morrow" series, mostly bearing the name of a Greek tutelary deity. Those of scientific interest include especially Haldane's *Dædalus*, Bertrand Russell's *Icarus*, Schiller's *Tantalus*, and Fournier d'Albe's *Hephæstus* and *Quo Vadimus*. Such older popular handbooks as the late Samuel Laing's *Modern Science and Modern Thought* (Watts) lie on the border between science and philosophy.

Current scientific progress is only to be followed as a rule in scientific journals and transactions, except when some outstanding developments or discoveries are popularly explained in the lay press, and these should be read with caution unless written by a recognized authority or appearing in a responsible journal. For more serious students, *Nature* is perhaps the best weekly journal. Popular interest in science, especially applied science, is excellently catered for in the *Scientific*

American, a monthly magazine widely circulated in America, and often to be seen in this country: the only equivalent we have is *Discovery*. The Royal Institution, the British Association, and the British Science Guild have done much to popularize science by their discourses and lectures intended for the general public, and frequently scientific lectures are given at the various colleges of London University. There are of course many opportunities to the student of gaining practical acquaintance with science at the evening classes and lectures arranged by London and other education authorities, often at nominal fees.

A useful little handbook for those who may have occasion to look up sources is A. B. Eason's *Where to Seek for Scientific Facts* (Rendell); and here again, for particular sciences, J. M. Robertson's *Courses of Study* will be found to some extent helpful, though it naturally needs now to be supplemented by later references.

There have been several popular illustrated descriptions of scientific subjects of the type, for instance, of *Cassell's Popular Science*, which, generally excellent for their explanations of elementary or permanent phenomena, necessarily tend in some measure to be superseded by the march of discovery and invention. They usually, however, make profitable and attractive reading for young people and for those desiring a general acquaintance with familiar scientific phenomena; the latest, and on the whole the best of these publications, is *The Outline of Science*, uniform in plan with the Outlines of Literature and Art and of History.

Science and its votaries do not as a rule, for fairly obvious reasons, receive much attention in imaginative

literature. The present writer remembers devouring with avidity, as a boy, the scientific romances of Jules Verne, many of which showed prophetic insight, some indeed having since been outdone by sober reality, although we have not yet got to the moon. The prophet's mantle seems chiefly to have fallen on Mr. H. G. Wells, whose scientific or fantastic romances are all well told and mentally stimulating; for example, *The Time Machine*, *The Invisible Man*, *The War of the Worlds*, *In the Days of Comet*, *The Stolen Bacillus*, etc. In the *Food of the Gods*, and other stories, he also hits off very neatly some of the more human foibles of men of science. Of the latter, and their aims and ideals, little is written in fiction with insight and knowledge, but among the few novels that treat of such topics intelligently, Sinclair Lewis's *Martin Arrowsmith* and perhaps Susan Glaspell's *Glory of the Conquered* are outstanding recent examples.

NOTE.—It has seemed beyond the scope of a popular Guide to Books and Reading to attempt to deal with the vast field of Technology, or Applied Science, the literature of which consists of "tools" rather than books. It is, indeed, impossible to give the student general guidance in technical literature, which is constantly in a state of flux and change. The best general technical library is that of the Patent Office, and there are also the libraries of the Institution of Civil Engineers, the Chemical Society, the British Medical Association; but the latter are not open to the public.

VI

SOCIOLOGY AND POLITICS

By Sociology is understood the general science of human society in all its relations and interactions. Properly speaking, therefore, it includes politics, law and justice, political economy, education, and all the other special aspects of human relations in an organized state or society. In these days of democratic government and individual political responsibility, knowledge of citizenship and of its rights and duties is of primary importance to us all. To be good citizens is our first duty to the community, and some instruction in citizenship should form part of any good educational system, a fact which is happily obtaining general recognition in our schools, at least as regards senior scholars. Some intelligent reading in this field is therefore essential not only to our political, but to our general education, the more so as the modern ideal of social service is gaining ever wider acceptance, at least in theory, among all classes of the community.

Our purpose in this section is accordingly to afford some guidance to the reader, and especially perhaps the younger reader, who may essay a course of reading in social and political subjects, with a view to enable him, or her (since women now very properly have equal political responsibility with men), to form an opinion, and exercise an informed judgment upon current political and social questions. Education, of course, is not

concerned with any particular form of political propaganda, and our suggestions will be directed towards informing the reader impartially upon the literature of the subject in all its aspects, leaving him to pursue his investigations further according to his own bent or taste.

The best introduction to Sociology generally is to be found in the writings of Herbert Spencer, especially his *Study of Sociology*, and of F. H. Giddings (*The Principles of Sociology*) and Lester Ward in America. For those who need only a superficial introduction to the subject there is a small popular handbook on *Sociology* by Dr. C. W. Saleeby in Jack's Scientific Series; but it would be a pity to miss such a stimulating and corrective mental exercise in political education as is afforded by Spencer's *Study of Sociology*, coloured though it is by his individualistic philosophy. There are also, of course, his compendious *Principles of Sociology*, forming part of the "Synthetic Philosophy", and his detached studies of *Justice* and *Man versus the State*. In the same category may be placed Benjamin Kidd's *Social Evolution* and *Principles of Western Civilization*, which seek to apply and extend the theory of evolution in its application to human society. Current ideas and progress in Sociology may be studied in the papers published in the Journal of the Sociological Society.

Turning now to Politics, that is, the business of government, or the organization of society in a State, there is an invaluable little book by Mr. Edward Jenks, unique of its kind, entitled *A History of Politics*, which in the compass of about 150 small pages surveys the whole field of social organization from its early tribal beginnings to the modern state. The general reader

could not wish for a better or simpler introduction to the subject, which should be of value in assisting him to understand the true bearing of some of the political questions in his daily newspaper, even if he pursues his investigations no further. The author gives at the end of the book a useful list of authorities which may be profitably consulted by the student; but for the general reader in this country the best sequel would be to read three small volumes in the Home University Library which form a trilogy, entitled respectively :—

Political Thought in England from Bacon to Halifax. By G. P. Gooch.
Political Thought in England from Bentham to Mill. By W. L. Davidson.
Political Thought in England from Spencer to the Present Day. By Ernest Barker.

These three very readable and stimulating little volumes form together, especially with their excellent bibliographies, a complete study course in political theory and development in this country from its beginnings down to the present time.

Their practical applications may next be followed in the attractive history and description of *Parliament*, by Sir Courtenay Ilbert, the late Clerk to Parliament, in the same series; and as regards the tenets and ideals of the three great English political parties, in the companion volumes, on *Conservatism*, by Lord Hugh Cecil, *Liberalism*, by L. T. Hobhouse, and *The Socialist Movement*, by J. Ramsay MacDonald.

As we are referring to the Home University Library, the remainder of the volumes in the excellent "Social Science" section of that Library, as so far published, may as well be mentioned now. The order in which it

is recommended they should be taken, after the volumes already mentioned, would be roughly as follows :—

Political Economy. By Sir Sydney J. Chapman.
The Science of Wealth. By J. A. Hobson.
The Stock Exchange. By F. W. Hirst.
Evolution of Industry. By D. H. Macgregor.
Copartnership and Profit-sharing. By Aneurin Williams.
Unemployment. By Professor A. C. Pigou.
Elements of English Law. By W. M. Geldart.
Common Sense in Law. By Professor P. Vinogradoff.
The School. By J. J. Findlay.
The Newspaper. By G. B. Dibblee.
Agriculture. By Professor W. Somerville.
Problems of Village Life. By E. N. Bennett.

Perhaps the two volumes on Law might more logically be read in conjunction with the study of Parliament.

Indeed, to go no further into our subject, we may say that if the ordinary intelligent man or woman possessing a vote, or especially young people desirous of qualifying for the duties of citizenship, were to take the trouble to read carefully, say, Spencer's *Study of Sociology*, Jenks' *History of Politics*, the trilogy on *Political Thought*, Ilbert's *Parliament*, and the three volumes on Conservatism, Liberalism, and Socialism, together with two or three of the other volumes on Political Economy, Wealth, Industry, and, say, The School (adding another little Temple Primer, uniform with Jenks, on Local Government), they would be thoroughly equipped to exercise the duties of citizenship and to form sound political judgments on any question that may crop up, which it is to be feared is more than can be said for the majority of voters at the present time.

The course suggested may sound formidable to the

man or woman who is largely dependent for political education upon the daily newspaper and occasional election propaganda, but in actual fact, it only means a couple of months' reading, none of it certainly beyond the capacity of the ordinary person of average intelligence. The largest, but probably the most stimulating, volume of the whole course is Spencer, with about 400 pages; the Home University books contain only about 250 small pages, all eminently readable and attractive; and the two Temple Primers are much smaller still.

This may be considered to represent the irreducible minimum in serious social and political study: it includes none of the "classics" except Spencer, although the "Political Thought" volumes summarize their principal contributions, nor does it notice much of the literature of the present day; but all those who wish to go farther will find their paths lighted and their course mapped out by the carefully selected and comprehensive bibliographies, or "suggestions for further reading" appended to each of the books, except Spencer, named in the course. So well, indeed, has this been done that the reader who consults these sources, and perhaps also the articles on Sociology, Economics, and related subjects in the new edition of the *Encyclopædia Britannica*, will have little need of the remainder of this chapter.

Coming now to standard or classic authors, for this also is a branch of literature possessing its "classics" like any other, and omitting as already dealt with the work of the ancients, such as Plato's *Republic*, there are certain outstanding works which have deserved a place in literature, as well as among contributions to

political philosophy, and which therefore should be known to the general reader. Amongst these is Hobbes's *Leviathan*, published in 1651, in which he expounds his theory of the State, and which may be reckoned as one of the world's great books, ranking in political philosophy beside Machiavelli's mediæval treatise *The Prince*, and Rousseau's *Social Contract*. It is well summarized in *Political Thought from Bacon to Halifax*, but the book itself deserves perusal as great literature, for its originality and power, clarity of thought, and pregnancy of phrase. A good edition is now obtainable in the Everyman Library.

Other classic works include Rousseau's famous *Social Contract*, which had far-reaching effects upon political thought in the eighteenth century, and was regarded as one of the forces which brought about the French Revolution; Thomas Paine's *Rights of Man*, a defence of that Revolution and a justification of American Independence; Adam Smith's great work on Political Economy, *The Wealth of Nations*; Ricardo's *Principles of Political Economy*; Mill's *Utilitarianism, Liberty, and Representative Government*; and Locke's *Two Treatises on Civil Government*, written in defence of the principles of the Revolution of 1688. Good editions of all these, and of *The Prince*, are to be had in the Everyman series. In rather different categories come Maine's *Ancient Law*, showing the influence of early conceptions upon modern political thought, and Henry George's curious but original *Progress and Poverty*, both also available in Everyman.

Upon the Constitution, there are Walter Bagehot's popular and lucid essay, *The English Constitution* (Nelson, 2s.), a small work by Leonard Courtney with the same

title, and De Lolme's *Constitution of England*, and Edward Hallam's *Constitutional History of England*, published in one volume in the Chandos Classics. Dicey's magistral *Law of the Constitution* is rather for the student. Probably the best work extant on English Government is by an American professor, A. Lawrence Lowell's *Government of England*, in two volumes, written with admirable detachment and considerable insight. A companion work is the same author's *Governments and Parties in Continental Europe*. Mr. Low's *Governance of England* is a good popular survey. Lawrence Lowell followed the distinguished example of Lord Bryce, whose famous study of *The American Commonwealth* is of classic worth, but is surpassed at least in scope by the achievement of his old age, *Modern Democracies*, which in two compendious and rather laborious volumes studies the actual working of the principal democratic States throughout the world. A modern and acute study of the theory and practice of political institutions is afforded by Laski's *Grammar of Politics*.

Among other outstanding contributions of merit and originality to political theory are Bagehot's *Physics and Politics*, W. E. H. Lecky's *Democracy and Liberty*, and Graham Wallas's *Human Nature in Politics*, and *The Great Society*. Works like Matthew Arnold's *Culture and Anarchy*, Ruskin's *Unto this Last*, *Crown of Wild Olive*, and *Time and Tide*, Carlyle's *Past and Present*, and many another, although dealing with political and social subjects, fall rather into the field of general literature. Education is a special subject, the bibliography of which is sufficiently indicated for the general reader in Professor Findlay's *The School*, already

mentioned; but such widely different "classics" as Rousseau's *Emile* and Spencer's *Education* can both be obtained in Everyman editions. It is difficult to classify Dr. Johnson's *Rassdas* and Milton's *Areopagitica* (both obtainable in Cassell's National Library); the former is only in form fiction.

Turning to the field of "practical" or applied sociology, we are met with such an extensive and growing literature as to render selection difficult, but as many of these studies necessarily tend to obsolescence by changing conditions, which in turn produce fresh problems, it must suffice to mention here some of the outstanding works of more or less permanent worth. These include Sidney and Beatrice Webb's monumental *History of Trade Unionism* and *Industrial Democracy*; the remarkable trilogy by J. L. and Barbara Hammond, *The Town Labourer*, *The Skilled Labourer*, and *The Village Labourer*, to which may now be added their *Rise of Modern History*; Charles Booth's *Life and Labour of the People of London*, a tremendous work in seventeen volumes (Poverty, Industry, Religious Influences, and Conclusions), but of absorbing interest, which will always remain, despite the transitory value of much of the data, a permanent record of the social and industrial life of the great metropolis at the end of the nineteenth century, and a model for all later investigations; B. Seebohm Rowntree's *Poverty: a Study of Town Life*, a description of York, based on Booth; and Chiozza Money's *Riches and Poverty*. Two important subjects, Trade Unionism and Co-operation, are competently treated in very small compass by Joseph Clayton, in Jack's People's Books.

There are, of course, a great many other works,

dealing with particular problems, but mention of most of these of interest to the general reader will be found in the sources of reference already given, especially in the bibliographies of the Home University volumes cited, and in a special list issued by the Fabian Society entitled *What to Read on Social and Economic Subjects*. It is obvious, however, that all such lists require constant revision to be kept up to date, since the literature, like the subject-matter, is always growing and changing. If the reader is sufficiently interested to make himself familiar with the principal sources given here, he will have no difficulty in discovering further literature for himself; his only difficulty will be to keep abreast of it.

There is also naturally, on many social and political questions, a large volume of propagandist literature, emanating from all political parties, but in bulk at any rate chiefly from the Socialist point of view, as represented by the publications of the Fabian Society and the Independent Labour Party. The former publish the well-known *Fabian Essays* and the Fabian tracts. In a different vein are H. G. Wells's sociological essays and tales, such as *Anticipations*, *Mankind in the Making*, *New Worlds for Old*, and *When the Sleeper Wakes*, mostly constructed on the "Utopian" principle, in use from the days of Sir Thomas More, down through Samuel Butler, William Morris, and Edward Bellamy. The paradoxical drawback of most "Utopias" is that they tend so rapidly to get out of date.

Internationalism, a now rapidly growing study, is represented by such books as Norman Angell's *The Great Illusion*, and by the numerous works which will be found in the lists issued from time to time by the League of Nations Union.

Much current information of value is to be found in the columns of the *Economist* and the *Statist*, the publications of the Royal Statistical Society, and the political reviews, monthly and weekly, the latter including the *Spectator*, the *Nation*, the *New Statesman*, and the *New Leader*. The reader must, of course, be left to find his political bearings for himself—or herself.

VII

POETRY, DRAMA, AND ROMANCE

POETRY.—Arnold Bennett, in his *Literary Taste*, says, with perhaps intentional exaggeration, "There is a word, 'a name of fear,' which rouses terror in the heart of the vast majority of the English-speaking race. . . . That word is 'poetry'". This may be truer of boys and men than of girls and women, but there is undoubtedly a measure of truth in it, and so far at least as the masculine portion of the reading public is concerned, it is perhaps in part due to the manner in which poetry was first introduced to their notice at school, rather as a "subject", a study of metre and form, and a matter—as with the blank verse of Shakespeare's plays—of memorizing "lines", than as an exercise in the appreciation of beauty of thought and expression.

The present writer, at any rate, remembers that he was thus for years deprived of the joys of poetry, although when as a boy he stumbled across some fragments of "heroic" verse, such as Tennyson's *Ballad of the Revenge*, or Macaulay's *Armada* and *Ivry* (historic incidents, be it noted, with a stir and a trumpet call in them), he could be fired with vague enthusiasm, in spite of the otherwise unwelcome poetic form! And this is probably the best way to introduce poetry to those who have not a natural taste and inclination for verse; to put into their hands or leave in their way some examples

of narrative poetry, based on historical or legendary tradition, or those which tell a straightforward story like those just mentioned, or Mrs. Browning's *Aurora Leigh*, or Tennyson's *Enoch Arden*. It is important, however, that poems first read should not be too long, since poetry is fine prose intensified both in emotion and expression (raised, as it were, to the highest power), and it therefore requires for full appreciation a concentration of attention which we do not normally give to prose and which is proportionately tiring.

There is some plain and sensible counsel in Arnold Bennett's short chapter on "Verse" in the book just quoted, which every reader diffident of poetry should peruse; and if, after acting on the advice there given, he wishes to go a little deeper into the matter, he cannot do better than turn to W. H. Hudson's *Introduction to the Study of Literature*, which has already been cordially commended to the general reader in the first part of this Guide, and read through the chapter on "The Study of Poetry". For the study of metre and technique, T. W. Felkin's *Craft of the Poet* will be found illuminating yet simple.

Both Bennett and Hudson mention the great writers who may with profit be consulted on the critical appreciation of poetry, notably Wordsworth in his prose criticisms (Scott Library) and Hazlitt in his Lectures on the English Poets (Everyman), especially his essay "On Poetry in General". Allowing for Dr. Johnson's highly individual point of view, there is also much sound and valuable criticism in his *Lives of the Poets*, now published in two volumes in the Everyman Library.

To familiarize oneself with fine poetry under the most favourable conditions, however, it is a very good

plan to purchase one or two really good anthologies, and dip into these from time to time as the spirit moves one, and taste or inclination direct. It will probably be found better to sample many poets, to begin with, in this way, and that through their finest or most characteristic work, than to attempt conscientiously to study individual poets in detail, at least at first. This method, moreover, affords a greater variety, which is a relief to the strain of attention, and the poems included in anthologies are not as a rule over-long. A complete Wordsworth, for example, especially the longer poems, such as *The Excursion*, would probably prove fatal to the tyro in poetry.

Of the making of anthologies there is no end, but the following are among the best: Palgrave's *Golden Treasury* (Everyman); Rhys, *New Golden Treasury* (Everyman); *Oxford Book of English Verse* (Oxford University Press); *Poems of To-Day*: First and Second Series (English Association); A.M., *An Anthology of Modern Verse* (Methuen). There is also, of course, that charming early English anthology, Percy's *Reliques of Ancient English Poetry*, now also obtainable in Everyman. Possessed of these, or even only of the two "Golden Treasuries", and the admirable selections of the English Association to represent the best of contemporary verse, one would have enough beautiful poetry for a lifetime's companionship and inspiration; except that it is certain that if one thoroughly enjoyed these, the appetite would be whetted for more.

Coming now to consideration of the "classic" poets in English, if the reader turns to Part III it will be seen that a Poetry section is there suggested for the reader's own private collection, but this, though fairly representing

the best poetry in English, is, of course, far from exhaustive. The poets with whom we should have some acquaintance, apart from the one or two examples of their work included in the anthologies, may perhaps be listed as follows :—

Chaucer. (The Canterbury Tales.) Burrell's edition in Everyman.
Spenser. (The Faerie Queene.)
Shakespeare. (Poems and Sonnets.)
Dante. (Divine Comedy.) Cary's translation.
Milton. (Paradise Lost, Lycidus, etc.)
George Herbert. (The Temple.)
Herrick. (Hesperides, etc.)
Gray's Poems. (Especially Elegy in a Country Churchyard.)
Byron's Poems.
Pope. (Essay on Man, Rape of the Lock, etc.)
Crabbe. (The Village, etc.)
Burns. Poems.
Keats. Poems. (Odes, Endymion, etc.)
Shelley's Poems.
Longfellow.
Sir Walter Scott.
Wordsworth.
Coleridge. Selected Poems.
Browning, Robert, and Elizabeth Barrett.
Matthew Arnold.
Dante Gabriel Rossetti. Poems and Translations.
Tennyson. (Idylls of the King, etc.)
Barham's Ingoldsby Legends.
Fitzgerald's Rubaiyat of Omar Khayyam (rather more than a translation).
Walt Whitman. (Leaves of Grass, etc.)
Swinburne. (Songs before Sunrise, etc.)

Most, or all of these, are obtainable in Everyman, or the Canterbury Poets (Walter Scott), or in Oxford

Press editions, and nearly all of them are furnished with critical introductions or appreciations which the reader will do well to read, although not necessarily before he samples the poetry for himself.

It is not in any case the function of this Guide to attempt literary criticism, but in such an intimate and personal matter as taste in poetry it would be worse than useless. Much could be said in praise of famous poems, both of the poets above named and of others, but the only effective way to do this is to quote from the poems and let them speak for themselves. This is done for the most part in the anthologies recommended, and the more famous of the longer poems excluded from the anthologies will be found in the complete or selected works of the poets named above. They will by no means make the same appeal to all, and the reader must find out his own preference by the natural and pleasant method of reading only what most appeals to him, irrespective of its literary reputation. His taste will grow in discernment and strength only with exercise.

There have been many definitions of poetry; none of them entirely satisfies what we all feel about it, but there is a significance in Carlyle's definition of Poetry as "Musical Thought". Not only is poetry musical thought, but in expression it is musical speech, and in merely reading poetry in the printed page we lose much of its force. Poetry was originally composed to be declaimed aloud, not to be written down and mutely read, and by its very form and rhythm it can only be fully appreciated by being recited aloud. A habit should therefore be formed of reading poetry aloud as far as possible, a habit which should not only heighten our appreciation of its beauties, but will react bene-

ficially upon our own use of the English tongue. The habit of audible poetry-reading is now very sensibly being encouraged in circles and in schools, and such readings can add greatly to the pleasure which poetry can give us. The declamatory value of poetry was fully appreciated by a modern American poet, Vachell Lindsay, who composed his poems especially to be recited by himself up and down the land, following in the tradition of the ancient bards, and all those who heard him, as did the present writer, were far more deeply impressed by the poems than they would have been, or perhaps were, by the mere reading of the same poems in book form.

This section has not attempted to deal with contemporary verse, for that is a field which the reader must explore for himself, preferably when his taste has been formed upon the classic models; but there is happily no lack of poetic material to choose from, various in form, excellent in quality, and often courageous in experiment. The English Association selections, which it is to be hoped will be continued at intervals, and the Oxford Press, have given us examples of the best modern verse; and it is a healthy sign that much poetry is now being published, an activity assisted in some measure by The Poetry Bookshop. Several of the principal reviews and newspapers regularly extend hospitality to good poetry, notably, for example, the *London Mercury*. The work of such veterans as Robert Bridges and Thomas Hardy, and of poets like W. H. Davies, J. E. Flecker, J. C. Squire, "A.E.", W. B. Yeats, John Masefield, Alfred Noyes, and many another, assures us that the great tradition of English poetry is in no danger of failing.

DRAMA.—Drama cannot be considered only as a form of literature; it is also a separate art, the art of the theatre. Nor can dramatic works be properly appreciated only by reading them; they must also be seen in action on the stage. The very word Drama in the original Greek means literally "action".

Our own drama traces its origins to the art of the Greek theatre, a brief account of which will be found in Sir Richard Jebb's little primer on *Greek Literature*, or in the *Legacy of Greece*, or other books mentioned in the section on Ancient Classics. The great names in Greek drama are Æschylus, Sophocles, Aristophanes, and Euripides, translations of whose works are available in Everyman and other editions. Fortunately, it is possible for us to see many of the classical Greek plays enacted on the stage, although not under the same conditions in which the original audiences saw them in the vast open amphitheatres of Greece. In the admirable translations of Gilbert Murray, several of the principal plays of Euripides have been performed by Sybil Thorndike and her company; and the enterprise of Mr. Sheppard and his Cambridge players, and now of the Greek Play Society, enable us to see some of the principal Greek tragedies and comedies competently rendered. Many schools and colleges are also taking up the study, by actual performance, of the Greek drama.

Those who desire to study the history of the Drama will find it comprehensively treated in the authoritative article by Dr. A. W. Ward in the *Encyclopædia Britannica* (eleventh edition), covering seventy pages of that work and describing the development of the drama in all countries. The extensive bibliography appended to the article should amply satisfy the needs of anyone who

may feel impelled to read up the subject further, but since it was compiled, several books have appeared dealing with various aspects of the modern theatre. The later history of the Drama is summarized in the article by Mr. St. John Ervine contributed to the new volumes of the *Britannica*. Perusal of the section on "The Study of the Drama" in Hudson's *Introduction to the Study of Literature* may also be recommended.

The Greek drama, with its offspring, the Roman Stage, at its best in the period of Plautus and Terence (see *Ancient Classics for English Readers*), passed by various gradations through the Mystery and Miracle plays of the Mediæval Church until we reach the beginnings of the modern theatre. The Mystery play may be studied in the collection of nine such pieces, together with the best-known "morality", *Everyman*, which are collected together in one volume of the Everyman Library.

The greatest period of the English drama is reached in the Elizabethan stage, and the greatest name in that period, or in the whole history of the English stage, is, it need hardly be said, William Shakespeare. As Shakespeare's plays are, it is to be hoped, already familiar to all readers, there is no need to enlarge upon them here. There are innumerable editions of them, separate and collected, but the best text is undoubtedly that of the Cambridge edition of W. G. Clark and Aldis Wright: the Everyman edition in three volumes is based upon the Cambridge text. No reader of the plays, however, should be without John Masefield's excellent little handbook, *Shakespeare*, in the Home University Library. The best book to consult otherwise is the *Life of Shakespeare* by Sir Sidney Lee.

Apart from Shakespeare, there are now cheap editions available of many of the more famous dramatists. In the excellent Everyman editions (besides the Mystery Plays and Shakespeare), we have the following :—

Marlowe's Plays.
(The greatest of Shakespeare's forerunners.)
The Plays of Ben Jonson. 2 vols.
(" Rare Ben Jonson ", whose name is next only to Shakespeare.)
The Selected Plays of Beaumont and Fletcher.
Minor Elizabethan Tragedy. 2 vols.
A Volume of Restoration Plays.
Sheridan's Plays.
(The Rivals, St. Patrick's Day, The Duenna, A Trip to Scarboro', The School for Scandal, The Critic, and Pizarro.)
Goethe's Faust (Parts I and II.)
Sakuntala. By Kalidasa.
(The most famous play in the Indian drama.)
Hebbel's Plays.
(One of the great names in German drama.)
Ibsen. The great Norwegian dramatist is represented by the following five volumes :—
A Doll's House and other Plays.
Ghosts, and other Plays.
The Pretenders, Pillars of Society, etc.
Brand.
Lady Inger of Ostraat, etc.
Björnson's Plays and Comedies. 2 vols.
(Ibsen's fellow-countryman, who is also a famous novelist.)

Each of these volumes have competent and helpful introductions, and there are besides many plays among the works of the poets, Goldsmith, Byron, Tennyson, and others. The great names in the French drama are Corneille, Racine, and Molière. All three can be studied

in *Foreign Classics for English Readers*, and Molière's plays, such as *Le Bourgeois Gentilhomme*, are easily procurable.

There are other cheap editions of the more " classic " plays than those named, and happily there is now a steadily growing literature of published modern plays. Many of these can be procured fairly cheaply, and they are all obtainable from libraries. Especially should the reader become acquainted with the plays of George Bernard Shaw, whose work has had such a profound influence on contemporary European drama and whose reputation is world-wide. From the early *Plays for Puritans* and *Plays, Pleasant and Unpleasant*, down to *St. Joan* and *Back to Methusaleh*, they should all be studied (and of course, if possible, seen), because it can be said of Shaw's plays in their published form that not only " the play's the thing ", but the Preface is the thing too !

To get the greatest benefit from the reading of plays, however, it is preferable, if possible, to form or join a play-reading circle, in which each member takes a character in the play and reads his or her part from the book. Thus one gets a more natural impression of the play, as intended by the playwright ; and although this can easily be done sitting round in a circle reading, and does not require costume, scenery, or even appropriate action, obviously it is possible to travel by easy stages from simple play-reading to complete amateur acting, if talent and inclination so direct. In any event, it is an advantage to read and to discuss a play in company. Much excellent work of this kind is now done in schools, where, instead as formerly of learning lines from Shakespeare by rote, the class now take the various

characters in a play and declaim or enact it, with or without simple costume, " properties ", or other aids.

All this tends towards a reawakening of interest in the Theatre, originally a great religious institution, and always rightfully a great moral and social force. This section of the Guide, like the others, is intended only to introduce the reader to the literature of the subject, but in regard to the Drama, it is necessary to say that it is not enough to read plays as one would read other forms of literature; they must be seen, and one must therefore form the habit of theatre-going.

Fortunately, it is now increasingly possible everywhere to see good plays. The repertory theatre and the " Little Theatre " movement is steadily growing, and there are, in addition, such excellent enterprises as the Arts League for Service, which tours the country with its playlets and other entertainment, and the Lena Ashwell Players, who produce excellent classic and modern plays every week in the principal London boroughs and suburbs, and also have a theatre of their own, the Century, in Westbourne Grove, West London. Good amateur companies are springing up, and play-reading circles are growing apace. There are several societies like the Stage Society, which, for a small subscription, present to their members, generally on Sundays, several excellent plays in a season. The Independent Labour Party and the Workers' Educational Association are also taking part in the movement to popularize the drama, the former starting play-reading circles and amateur companies, and giving good programmes at the Strand Theatre on Sundays in the winter.

Shakespeare is regularly and splendidly played, as

well as grand opera, at the " Old Vic.", as it is familiarly and affectionately known, in the Waterloo Road, and another house, it is hoped, will shortly be available at the historic Sadler's Wells in Islington. School children are regularly taken to see Shakespeare played at the Old Vic. The old prejudice against the theatre is rapidly dying out: like many another boy, the writer was never allowed in youth to enter a theatre, and in fact never saw the inside of one until he was 18 or 19, although he has made up for it since.

Interest in the drama is stimulated and encouraged by the work of the British Drama League, of 8 Adelphi Terrace, W.C. 2. This useful society has founded or affiliated over six hundred dramatic societies and play-reading circles throughout the kingdom, and helps them in many ways, in production and rehearsal, by arranging lectures and conferences, organizing competitions, lending plays, issuing a monthly journal, etc. With the aid of the Carnegie United Kingdom Trust, it has formed an excellent lending and reference library of dramatic literature, of over six thousand volumes, housed in a delightful apartment on Adelphi Terrace, overlooking the river. Here plays and books on the theatre may be read or borrowed by individuals or members of affiliated societies, and the League is ready to answer any inquiry from those interested in the Drama.

Not only this library, but many municipal and county libraries now contain the plays of the principal modern dramatists, where available in book form. It is not possible to name them all here, but reference to their work will be found in St. John Ervine's article on Drama in the *Encyclopædia Britannica*. They include,

besides Shaw, such playwrights as Henry Arthur Jones, Pinero, Oscar Wilde, John Galsworthy, Granville Barker, John Drinkwater, the writers associated with the Irish Theatre, and European dramatists such as Tchekhov, Strindberg, Pirandello, and Benavente.

Dramatic criticism is, as a rule, on a high level, especially in *The Times*, the *Observer*, and the *Sunday Times*, and in some of the weekly reviews. It is often a good plan to visit what is known to be a good play, and to compare one's own impressions with the criticism afterwards. It is also a good thing to preserve one's play-bills : in after years they will serve to recall many a pleasant experience. Opera has not been referred to here, although it is played in the theatre, because that comes properly under the head of Music, and is thus beyond the purview of this Guide.

Another movement, allied to the Theatre, but suppressing the human element, is the art of the Cinema, which has enormous possibilities, and may yet produce a distinctive technique and a worthy tradition of its own. Many excellent films have been produced, and when some of its commercial crudities have been sloughed off, it may become, like the theatre, a great moral and educational force. It has the advantage of universality, and an almost limitless range of application. The Film Society has been founded to encourage the production and dissemination of better films, and this may be the beginning of a movement similar to that which has raised, and is raising, the standard of the Theatre.

An even younger art, Broadcasting, is to some extent assisting the theatre (as it is undoubtedly aiding the wider appreciation of good music) by occasionally

broadcasting scenes from plays as well as complete short plays, and although this suppresses everything but the voice, it is not an insuperable drawback to a medium that it makes large demands on the imagination.

ROMANCE.—Romance may be considered as a subdivision of Fiction, but is akin to Poetry, and in a sense to Drama, so that it is convenient to treat it briefly here. Many children who have passed happily through the fairy- and folk-tale period, would enjoy Romance as a natural sequel, but it remains a lasting delight also for more sophisticated minds.

The mediæval period was naturally most productive of the Romance which is now chiefly familiar to us, and of which the Arthurian legends and the quest of the Holy Graal are typical; but an older tradition is represented in the Sagas, the Nibelungenlied, the Mabinogion, and other early mythology. Both types of Romance are now well represented in the Everyman and other cheap editions. In our own day we have the work of William Morris, which, allowing for the changed spirit of the time, is in the true succession.

Of the mediæval romances, none perhaps is more famous in this country than the Story of King Arthur and the Knights of the Round Table. Malory's *Morte d'Arthur* is reprinted in the Everyman Library from the Caxton edition of 1485, and has a charming introduction by Sir John Rhys. Besides this, there are two volumes of *Arthurian Tales and Chronicles*, represented by Wace and Layamon, and *Arthurian Romance*, and Geoffrey of Monmouth's Chronicle. Tennyson has treated the same theme in his *Idylls of the King*. The other great legend of mediæval Christendom, the quest

of the Graal, or the mysterious casket of the Holy Spirit, is also represented in Everyman by *The High History of the Holy Graal*, translated by Dr. Sebastian Evans. Some of the most delightful products of mediæval romance are collected in the *Aucassin and Nicolette* stories, which, besides the title-story, includes such beautiful tales, or rather parables, as "Our Lady's Tumbler", still of profound significance. In the same edition there is a volume of *French Mediæval Romances*, chiefly from the lays of Marie de France, with a Breton background, and the story of *Eric and Enid*, from the Arthurian cycle, by Chretien de Troyes.

Turning to the older tradition of the Sagas and primitive mythologies, we have in Everyman editions a fairly representative selection, including *The Fall of the Nibelungs*, from the great German legend, the Nibelungenlied, familiar to many in another medium from Wagner's use of it in his operas; *Kalevala*, the national epic of Finland; *Heimskringla*, the Olaf Sagas of Iceland; the famed Norse sagas, *The Story of Burnt Njal*, translated by Sir George Dasent, and *The Grettir Saga*; and finally, Lady Charlotte Guest's charming rendering of the old Welsh legend of *The Mabinogion*.

Of more modern romances, probably that which has won the deepest and most lasting affection in all lands, is the masterpiece of the Spaniard Cervantes, *Don Quixote de la Mancha*, written at the beginning of the seventeenth century, since when how many generations have delighted to travel with the mad but lovable knight, tilting at windmills on his faithful Rosinante, and accompanied by his inimitable henchman, Sancho Panza? *Don Quixote* can be had in two volumes in Everyman, or in one volume in Simpkin's Thin Paper Classics.

Of about the same period, and following in the same tradition, is Le Sage's *Adventures of Gil Blas of Santillane* (Everyman).

The romances of William Morris, of which perhaps the best known is *The Earthly Paradise*, are now all available in an excellent pocket edition (Longmans), but two volumes of his earlier work are also procurable in Everyman, namely, *Early Romances in Prose and Verse*, and the *Life and Death of Jason*, a foundation book for the *Earthly Paradise*. A sympathetic appreciation of William Morris, both in his literary and artistic character, and in the social and political sphere, will be found in Clutton-Brock's little volume in the Home University Library. 'Fiona Macleod' (William Sharp) and George MacDonald have contributed some charming Celtic tales, but in the field of Romance, Morris is the outstanding modern figure. With this brief introduction, however, to that delightful realm, the reader may perhaps be judiciously left to explore for himself so far as his taste and temperament may carry him.

VIII

ESSAYS AND BELLES-LETTRES

THIS section might perhaps be more broadly termed "General Literature", since it includes all creative prose of a non-fictional character, creative in the sense or not being didactic or merely informative in purpose, and chiefly, although by no means exclusively, represented by the Essay, whether short and disconnected, as in, say, Bacon, or in the more sustained tract or causerie diversely represented by Carlyle's *Past and Present* and *Sartor Resartus*, or Holmes's *Breakfast Table* trilogy. In the widest sense, therefore, this section may be considered to deal with one of the four great branches or "forms" of literature, the others being Verse, Drama, and Fiction; but as other works of prose literature are already dealt with under the specific heads of Philosophy, History, Biography, etc., these pages will be devoted to a brief survey of that large and rich field of English literature comprising the essay in all its forms and what is generically termed "belles-lettres."

This will also be an appropriate place to refer to the study of English Literature, and its relation to other literatures. If the reader will go into his public library, he will find, in both the lending and reference departments, a representative collection of manuals and other works on English Literature as a subject of study. The references given here, therefore, are obviously not

exhaustive, and are intended rather for the general reader than for the student.

The best introductory handbook in small compass is Stopford Brooke's well-known little *Primer* in Macmillan's series, which gives an excellent outline sketch, in 190 small pages, of English literature from its beginnings up to the nineteenth century. This should be supplemented by the Everyman *Biographical Dictionary of English Literature* for reference purposes. These two small volumes, one to read, the other for reference, are amply sufficient to enable the ordinary reader to start out on a voyage of discovery for himself in English literature; and, indeed, the less critical and exegetical apparatus he encumbers himself with the better; at any rate until he has become familiar with some at least of the great originals. Then he may, perhaps with more profit, revert if he wishes to the critics, historians, and commentators.

A comprehensive survey of English literature, in which the work of individual writers is subordinated to the tracing of general tendencies, is given in the article under that title in the *Encyclopædia Britannica*, which, with its short sequel in the new volumes, occupying together some forty pages, has the advantage that it may be read straight through, and also furnishes a wealth of references for further study. At the other end of the scale, at least in regard to size, is that great work of co-operative scholarship, the *Cambridge History of English Literature*, in fourteen large volumes, each furnished with full bibliographies. Here, indeed, the most insatiable student of our literary history may satisfy his hunger. It is supplemented by the *Cambridge History of American Literature*, in four volumes uniform with

the English history, although a shorter American history is done in one volume. An excellent but formidable auxiliary enterprise is also being undertaken by George Sampson in the *Cambridge Books of Prose and Verse*, in which is collected a series of representative texts designed to illustrate the volumes of the Cambridge History.

Between these two extremes there are many excellent critical introductions to English literature, such as Jusserand's *Literary History of the English People*, Morley's *English Writers*, in eleven volumes, of which the first two are not so good as the rest, Bell's Handbooks of English Literature, edited by Professor Hales, and each " Age " written by an authority on the period, and the works of Professor Saintsbury, W. P. Ker, Edmund Gosse, Quiller-Couch, Thomas Seccombe, and others. A select list of the best authorities is given in the bibliography of G. H. Mair's excellent little volume on *Modern English Literature* in the Home University Library, a work which, although short, covers a vast extent of ground in an attractive and masterly manner, and might well be added to Stopford Brooke and the Everyman Dictionary recommended as the general reader's minimum equipment. The other Literature volumes so far published in the Home University series may be named here, as each is admirable in its own field and affords guidance for further study. They are :—

English Literature : Mediæval. By Professor W. P. Ker.
Elizabethan Literature. By J. M. Robertson.
The Victorian Age in Literature. By G. K. Chesterton
Great Writers of America. By Professors Trent and Erskine.

French Literature. By G. L. Strachey.
The Literature of Germany. By Professor J. G. Robertson.
Outline of Russian Literature. By Maurice Baring.

Mr. Chesterton's contribution is a brilliant personal estimate of the Victorian period. Professors Trent and Erskine's volume is an admirable survey of American literature giving in small compass the essence of the same authors' Cambridge History. There are also volumes on Shakespeare, Dr. Johnson, Milton, Shelley, Godwin and their circle, Chaucer and his times, the Renaissance, William Morris, the English Language, the Writing of English, and Newspapers.

The influence of the broad current of European literature upon our own literary development may be studied in such works as Saintsbury's Periods of European Literature, twelve volumes by various writers, and Brandt's *Main Currents in Nineteenth-Century Literature*. Heinemann's *Short Histories of the Literatures of the World* furnish a very valuable series of volumes of moderate size, each written by an authority, upon the literatures of all the principal countries or peoples, starting with Greek and Latin literature. There is now also available Laurie Magnus's excellent *Dictionary of European Literature*.

Of anthologies of prose, there is ample choice, for besides the Cambridge books already mentioned, there is the invaluable Chambers's *Cyclopædia of English Literature*, the *Oxford Book of English Prose*, and *The Bookman Illustrated History of English Literature*, edited by Thomas Seccombe. There is also a very good anthology of English prose in the World's Classics series, in five handy small volumes, which make excellent

pocket companions. They are arranged in five periods, Wycliffe to Clarendon, Milton to Gray, Walpole to Lamb, Landor to Holmes, Mrs. Gaskell to Henry James. The selections have been judiciously made by Mr. W. Peacock, who has also edited a one-volume anthology in the same series, *English Prose from Mandeville to Ruskin*. In the Everyman Library, also, there is an *Anthology of English Prose from Bede to Stevenson*.

While the work of a great writer will always deliver its own message to the reader, without the aid of intermediary comment or interpretation, and generally in strict proportion to the qualities of mind and heart which the reader brings to his author, it is nevertheless helpful, when approaching a new writer, to read first some good, critical account of his life and work. There are of course biographies which are classic, such as Lockhart's *Scott*, Forster's *Dickens*, Froude's *Carlyle*, Trevelyan's *Macaulay*, or Mrs. Gaskell's *Charlotte Brontë*; but generally speaking, no better introductions to the great masters of English literature can be desired than the reader will find in the compact little volumes of the *English Men of Letters* series, published by Macmillans. The title of the series is interpreted to include, of course, women, and also some prominent American authors; and to show the wide scope of the series, the authors comprised in it are arranged alphabetically in the following list, including both original and new series, and also the volumes now in course of publication :—

Addison.
Arnold, Matthew.
Austen, Jane.
Bacon.
Bentley.
Blake.
Browne, Sir Thos.
Browning, Robert
Bunyan.
Burke.

Burney, Fanny.
Burns, Robert.
Byron.
Carlyle.
Chaucer.
Coleridge.
Conrad.
Cowper.
Crabbe.
Defoe.
De Quincey.
Dickens.
Donne.
Dryden.
Edgeworth, Maria.
Eliot, George.
Fielding.
Fitzgerald.
Gibbon.
Goldsmith.
Gray.
Hawthorne.
Hazlitt.
Hobbes.
Hume.
Johnson, Dr.
Jonson, Ben.
Keats.
Lamb.
Landor.
Locke.
Macaulay.
Marvel.
Melville.
Meredith.
Milton.
Moore.
Morris.
Pater, Walter.
Poe, Edgar Allan.
Pope.
Richardson.
Rossetti.
Ruskin.
Scott.
Shakespeare.
Shelley.
Sheridan.
Sidney, Sir Philip.
Smith, Adam.
Smith, Sydney.
Southey.
Spenser.
Sterne.
Stevenson, R. L.
Swift.
Swinburne.
Taylor, Jeremy.
Tennyson.
Thompson, Francis.
Thackeray.
Thomson, James.
Trollope.
Whitman.
Wordsworth.

Here are over seventy lives of our great authors in prose and verse, each introduced by a competent authority and containing a critical appreciation of their subject's work. While naturally varying in individual quality, they maintain as a whole a very high standard, and as

their average length is less than 200 pages, they form excellent introductions for the purpose of the general reader. There is also another series published by the Walter Scott Company, on a similar plan, but wider in scope, though fewer in number. This is the " Great Writers " series, containing, in addition to some of the authors mentioned above, memoirs of the following English and foreign writers : Balzac, Charlotte Brontë, Cervantes, Congreve, Darwin, Emerson, Goethe, Heine, Hugo, Leigh Hunt, Lessing, Longfellow, Maeterlinck, Marryat, John Stuart Mill, Renan, Schiller, Schopenhauer, Smollett, Thoreau, Voltaire, and Whittier. Each of these volumes has a good bibliography by the late Mr. J. P. Anderson of the British Museum.

The *Foreign Classics for English Readers* (Blackwood), which are similar in form to the excellent *Ancient Classics* and *Philosophical Classics* already referred to, include volumes on :—

Dante.	Saint Simon.
Voltaire.	Cervantes.
Pascal.	Corneille and Racine.
Petrarch.	Madame de Sevigne.
Goethe.	La Fontaine and other Fabulists.
Molière.	Schiller.
Montaigne.	Tasso.
Rabelais.	Rousseau.
Calderon.	Alfred de Musset.

Thus, besides the English classics, the reader has ample means, in conjunction with the Home University volumes and Heinemann's series, of studying the principal European masters and comparing their work with our native product. Literature, like Science, is universal, and while owing much to the country of their origin,

the great literary masterpieces transcend national boundaries and are the common heritage of all peoples.

Modern English writers are treated in a series of excellent memoirs published by Martin Secker, and in another series, " Writers of To-day ", issued by Nisbet. Those published include Gissing, Synge, Hardy, Wells, Arnold Bennett, Anatole France, Conrad, Kipling, Galsworthy, Henry James, Mrs. Humphry Ward, and others.

The biographical and bibliographical material cited is of course far from exhaustive, but enough sources have perhaps been indicated to enable the reader to choose his own path, according to his tastes and opportunities, in English prose literature, or rather, literature in English. Whether he prefers to do this on some systematic plan, or to rove more or less promiscuously over the rich fields that lie before him, must depend largely upon himself. Bearing in mind what has been said upon this subject in Part I, a happy mean between rigid system and complete discursiveness is probably best for those who have not much leisure for reading and want to put it to the best use. For those who can do it, it would not be a bad plan to take Stopford Brooke and G. H. Mair, and work through the principal authors in each age in chronological order, allowing, however, for any interesting diversions that may be suggested by current reading. Or if one wishes to study our literary development upon an historical background, Green's *Short History of the English People* will be found very useful for this purpose.

We may now turn to consider the Essay proper. The Essay as a form of literature was virtually invented by Montaigne in 1571, and there are still no more delightful

examples of the art than the discursive *essais* (by which was meant " experiments " or " attempts ") composed in the sheltered study high up in the old tower of the castle of Montaigne. The best translation is Florio's, and this can be had, well printed and introduced, in three volumes in the Everyman Library. Montaigne was followed by Bacon in England, and ever since, English writers have been pre-eminent in the essay form.

There are good anthologies of essays available both in Everyman and the World's Classics, which will exhibit the growth and development, and the possibilities in the hands of its masters, of this very attractive and elastic vehicle of expression ; and as proof that the art still flourishes as vigorously as ever, although the demands of the Press have in some cases imposed an almost Baconian brevity, Mr. Dent has lately issued five volumes of *Modern English Essays* containing an admirable selection from the best work of contemporary essayists.

If the reader will now turn to Part III of this Guide, he will find there, under the head of " Essays and Belles-Lettres ", a selection of the leading essayists and prose writers, both " classic " and " modern ". The list is naturally very incomplete, since it is intended to represent the minimum collection for a private library ; but it introduces the reader to the best in this branch of letters, and will more than suffice to set him on his way in exploring the field for himself.

Montaigne's Essays, enjoyable in their large leisureliness, may be compared and contrasted with Bacon's, whose concise wisdom is distilled from their author's experience in the world of men and affairs. After Montaigne and Bacon, we may turn to Addison and Steele, who in the *Spectator*, issued in 1711, wrote the

most brilliant daily causerie that had ever appeared, a form which was afterwards imitated, but never equalled, by others, notably by Dr. Johnson in the *Rambler*. The best of the *Spectator* essays are collected in four volumes in the Everyman edition, or those centring round the delightful creation of Sir Roger de Coverley may be tasted in a little selection in Cassell's National Library. Their brilliant contemporary, Dean Swift, may be studied in his mordant satire *The Tale of a Tub*, as well as more intimately in his *Journal to Stella*. That other great satire, *Gulliver's Travels*, has already been mentioned.

One of our greatest essayists was William Hazlitt. "We are mighty fine fellows nowadays," said R. L. Stevenson, who had himself served a long and laborious apprenticeship to the craft, "but we cannot write like William Hazlitt." His *Table Talk*, *Miscellaneous Essays*, *Lectures on the English Comic Writers*, *Spirit of the Age*, *Lectures on the English Poets*, and *Characters of Shakespeare's Plays*, are all done in competent Everyman or World's Classics editions, and his most characteristic essays, such as "On Going a Journey", "On Living to One's Self", "The Indian Jugglers", and many another, are models of form and expression.

In the same great succession is Charles Lamb, whose ever fresh and delightful *Essays of Elia* will probably always retain their high place in the affections of English readers. No one is better as a familiar companion than the gentle Elia, and once they are known, the Essays will always be browsed on, for many of them, especially the immortal "Dream Children", or "Blakesware in Hertfordshire", have a perennial charm. There are numerous cheap editions to choose from, but every

lover of Lamb will like to add to the Essays the two volumes of *Letters* edited by William Macdonald in the Everyman Library.

With Lamb we naturally bracket his friend and contemporary Leigh Hunt, an essayist of perhaps not quite so high a calibre as Hazlitt or Lamb, but equally attractive and more universal than either, a precursor in some sense of the modern journalist. It is in his essay " My Books " that Leigh Hunt has this charming and well-known passage :—

" Sitting last winter among my books, and walled round with all the comfort and protection which they and my fireside could afford me ; to wit, a table of high-piled books at my back, my writing-desk on one side of me, some shelves on the other, and the feeling of the warm fire at my feet ; I began to consider how I loved the authors of those books ; how I loved them, too, not only for the imaginative pleasures they afforded me, but for their making me love the very books themselves and delight to be in contact with them. I looked sideways at my Spenser, my Theocritus, and my *Arabian Nights* ; then above them at my Italian poets ; then behind me at my Dryden and Pope, my romances, and my Boccacio ; then on my left side at my Chaucer, who lay on a writing-desk ; and thought how natural it was in Charles Lamb to give a kiss to an old folio, as I once saw him do to Chapman's *Homer*. . . . At all events, nothing while I live and think can deprive me of my value for such treasures. I can help the appreciation of them while I last, and love them till I die ; and perhaps if fortune turns her face once more in kindness upon me before I go, I may chance, some quiet day, to lay my overbeating temples on a book, and so have the death

I most envy." A very good selection of Leigh Hunt's *Essays and Sketches*, and also the volume called *The Town*, are published in the World's Classics.

Two other great essayists of this period were Coleridge and De Quincey. Samuel Taylor Coleridge may be regarded as the founder of modern literary criticism, and his studies of Shakespeare and Wordsworth are especially valuable. Besides being a philosopher and a critic, he was also a poet, perhaps his most popular poem being *The Ancient Mariner*. Thomas De Quincey is best known for his remarkable *Confessions of an English Opium Eater*, which is as noteworthy for its elaborate style and peculiar wealth of imagination as for its morbid self-revelation. Besides the *Confessions*, other outstanding writings are the essays *On Murder considered as one of the Fine Arts* and *The English Mail Coach*. Although Edmund Burke, the famous statesman, is only incidentally a writer, these writings not only had a remarkable influence on opinion, but are themselves models of eloquence, and his *Reflections on the French Revolution*, and other essays, ranked high both as political pamphlets and as contributions to English literature. A very different political character was William Cobbett, but his *Rural Rides*, full of his characteristic political philosophy, may still be read with profit for their vigorous English as well as for their view of the English countryside in the first quarter of the nineteenth century.

Bridging the gap between the earlier period and the essayists of the nineteenth century comes that strange and violent character, Walter Savage Landor, who is best known for his *Imaginary Conversations*, a work of rare power and of high prose style. There is a good cheap edition in the Scott Library.

We now come to that great group of essayists, Macaulay, Carlyle, Froude, and Matthew Arnold. Macaulay and Froude, as befitted historians, were each in their own way masters of the historical essay, but both wrote also essays in criticism and literature. Macaulay's Essays, which are at least as famous as his *History of England*, are done in three volumes, together with his *Lays of Ancient Rome*, in the Everyman Library. James Anthony Froude, who, besides being an essayist and historian, was the biographer of Carlyle, can also be studied in three volumes in Everyman, containing a representative selection of his *Essays in Literature and History* and of his *Short Studies of Great Subjects*.

Thomas Carlyle, one of the most remarkable figures of the great Victorian period, although born in 1795, did not become widely known until the publication in the year of Queen Victoria's accession of his remarkable *History of the French Revolution*. His work exercised a very powerful influence upon the thought of his age, and although his style is peculiar to himself, it is intensely strong, vivid, and picturesque. Apart from the *French Revolution*, his most famous work is *Sartor Resartus*, that whimsical history of the life and opinions of Herr Diogenes Teufelsdrockh, professor of things in general at the University of " Weissnichtwo ", and imaginary author of the highly original philosophy of clothes. It is, as regards mental development and religious experience, largely autobiographical, and makes the deepest impression when read in youth by those who have passed or are passing through similar mental experiences. *Past and Present* is a powerful indictment of the England of the period, but has a permanent value as literature, especially for its delightful picture of the monastery of

St. Edmundsbury. These three works, the *French Revolution*, *Sartor*, and *Past and Present*, contain the best of Carlyle, although his output was prolific, including his monumental *History of Frederick the Great*, *Heroes and Hero-Worship*, *Oliver Cromwell*, *Life of John Sterling*, and *Latter-Day Pamphlets*.

Matthew Arnold, poet and essayist, is in the Coleridge succession as a critic of literature. He is scholarly both in verse and prose, and his work gave a new impulse to English thought. *Culture and Anarchy*, *Friendship's Garland*, and *Literature and Dogma* are among his principal prose works, and these, with his studies in Celtic literature, are obtainable in Everyman and other cheap editions. A very different figure from the foregoing was George Borrow, whose delightful roving studies of gipsy life and lore, adventures in Spain and other countries, and remarkable linguistic ability, are preserved for all lovers of the open road, the " wind on the heath " and the wayside adventure, in his widely popular *Lavengro*, *The Romany Rye*, *The Bible in Spain*, and *Wild Wales*.

Across the Atlantic we have another great group of essayists and writers, who are equally a part of English literature, namely, Washington Irving, Emerson, Nathaniel Hawthorne, Oliver Wendell Holmes, H. D. Thoreau, and James Russell Lowell. Washington Irving is perhaps closest to the English tradition, and apart from his historical works, the essays comprised in *The Sketch Book* and *Bracebridge Hall* contain his most characteristic contributions to literature, especially in the immortal figure of Rip Van Winkle and the legends of Sleepy Hollow.

Emerson, who must rank as America's greatest

philosophic writer, and who was a lifelong friend of Carlyle, sets forth in his Essays, which are singularly pure and elevated in style, what has been called the " transcendental " philosophy of life. The *Essays*, which are in two series, have had a wide moral influence, and his art is also attractively exhibited in *English Traits*, *The Conduct of Life*, *Society and Solitude*, and a series of lectures on *Representative Men*. Hawthorne is famed rather as a teller of stories of quiet charm and power than as a writer of essays, but there is no more delightful essay to be found anywhere than " The Custom House " prefixed to his powerful novel *The Scarlet Letter*, and many of his short stories are really essay sketches.

Thoreau, in *Walden, or Life in the Woods*, is the philosopher of the " simple life " ; and Lowell, although perhaps less read now than formerly, is the philosopher of the study and of the New England tradition : his qualities are characteristically displayed in the collection of essays called *Among my Books*, of which that " On a Certain Condescension in Foreigners " is an admirable example of irony. But the most delightful and richly human of the group is Oliver Wendell Holmes, the genial " Autocrat ", whose charming trilogy of inimitable table-talk, *The Autocrat of the Breakfast Table*, *The Poet*, and *The Professor at the Breakfast Table*, with their fund of anecdote and human characterization, and their kindly humour and wisdom, are an unfailing source of pleasure. They contain, also, some graceful verse. *Over the Teacups*, issued towards the end of his long life, shows the same spirit in a sunset glow. The trilogy are excellent companions for " browsing ".

Another of the Victorian giants was John Ruskin, the great writer on art, sociology, and politics, whose works,

like those of Carlyle, whose teaching he followed, had a profound influence upon the thought of his time. His political and social views are best expounded in *Unto this Last*, *The Crown of Wild Olive*, *Sesame and Lilies*, and *Time and Tide*. He is a great stylist in literature, and connected Art with ethics, political economy, and indeed every activity of life. A full series of his works, including his great books on Art, *Modern Painters*, *The Seven Lamps of Architecture*, and *The Stones of Venice*, is issued in Everyman, and a competent selection from *Modern Painters* can be obtained in one volume in Nelson's Classics. Walter Bagehot may be classed with other Victorian critics, such as Arnold, and his *Literary Studies* contain attractive and discriminating appraisals of his great contemporaries and forerunners.

Many other names may be briefly referred to. Sterne is sometimes placed among the novelists for *Tristram Shandy*, although that fascinating and whimsical study of human nature is hardly an orthodox novel ; but his *Sentimental Journey* is a causerie of wit, sometimes Rabelaisian, and keen observation. Sterne was a clergyman, but scarcely an ornament to his profession. Dr. John Brown, offspring of a family of theologians, but like Sir Thomas Browne a physician, is one of the most charming lesser essayists of his period, the sketches contained in *Horæ Subsecivæ* and *Rab and his Friends* exhibiting his quiet art at its best. One quaint and delightful work, *The Compleat Angler*, or the Contemplative Man's Recreation, by Izaak Walton, a draper and contemporary of Shakespeare, must not be forgotten : it has been the favourite of writers like Lamb and others for many generations.

Two charming and ever fresh little cameos of village

life are provided in Miss Mitford's *Our Village* and Mrs. Gaskell's *Cranford*, which may be mentioned here apart from her main work as a novelist. In a similar vein is John Galt's study of Scottish country life in *Annals of a Parish*. Another lesser essayist whom we may mention before coming to the " moderns " is Sir Arthur Helps, whose thoughts and aphorisms are embodied in *Essays written in the Intervals of Business* and *Friends in Council*.

At the head of the " modern " essayists, although he may now be said to rank with the classics, must be placed Robert Louis Stevenson. He is also, of course, a novelist and a poet, but his charming essays are among the best of his work, graceful, polished, and fascinating in style. His best essays will be found in *Memories and Portraits*, *Familiar Studies of Men and Books*, and especially in *Virginibus Puerisque*, some of them, like " Ordered South ", having the pathetic charm of his constant struggle with ill-health, to which we also owe his delightful travel sketches, *Across the Plains*, and *Travels with a Donkey in the Cevennes*. His novels and other work will be referred to elsewhere. Richard Jefferies, who also suffered from ill-health, is the essayist of the open-air and wild nature. His best work will be found in *Wild Life in a Southern County*, *Nature near London*, *The Open Air, and The Story of My Heart*, as well as in his novel, *Bevis*.

Only the briefest mention can be made of other modern prose-writers, such as E. V. Lucas, essayist and anthologist, wanderer and novelist, and devoted disciple of Lamb ; William Canton, whose charming study of *The Invisible Playmate*, " *W. V.*", is obtainable in Everyman ; Austin Dobson, for his *Eighteenth-Century*

Vignettes and other essays; Oscar Wilde, whose best work, apart from his poems and plays, can be studied in a volume of *Selected Prose*; Augustine Birrell, for his *Obiter Dicta* and other essays; Hilaire Belloc and Gilbert K. Chesterton, both prolific writers of great ingenuity and charm in varied fields; A. C. Benson, whose *House of Quiet*, *Thread of Gold*, and *From a College Window* have had a great vogue; "Michael Fairless" of *The Roadmender*; Max Beerbohm, a master of gentle irony and critical acumen; Andrew Lang, the prolific essayist and folk-lorist; Edmund Gosse, poet and critic; George Gissing, best known as a novelist, but included here for his ever-charming *Private Papers of Henry Ryecroft*; and W. H. Hudson, naturalist and traveller, who, like Jefferies, has captured the spirit of wild nature in his books.

Many other writers, such as Frederic Harrison, F. D. Maurice, Newman, Leslie Stephen, Cunninghame-Graham, Lowes Dickinson, J. A. Spender, A. G. Gardiner, David Grayson, Robert Lynd, claim notice; but to include them all would be merely to recite a long catalogue of names.

The great essayists of other nations, whose work is available in English, must not be omitted. Some have been alluded to when mentioning the biographical and critical studies included in the *Foreign Classics* and *Great Writers* series, and all the classic writers will be found treated in the "Home University" volumes on foreign literatures already named or in Heinemann's series of Short Histories of the Literatures of the World. Among those which are equally well known in English are Machiavelli's *The Prince*, a mediæval study of the art of government; Rousseau's *Emile*; Mazzini's *The*

Duties of Man; Sainte-Beuve's *Causeries du Lundi*, translated as *Essays* in the Scott Library; Schopenhauer's *Essays*, and many others, including the modern, Anatole France.

It is obvious that in the foregoing brief pages it has only been possible to present a most imperfect and partial outline sketch of this vast field of literature. Only the great outstanding figures could be glanced at, and notice has been perforce confined to those works which are easily accessible in cheap editions, but the anthologies and other guides to English literature to which reference has been made will enable the reader to explore the field more thoroughly for himself, and if he but forms his taste upon the great masters whose works have been named in this section, further guidance will be unnecessary.

IX

BIOGRAPHY AND MEMOIRS

THERE is a whole class of literature which may be considered as " familiar history ". History was, indeed, defined as the " lives of great men ", and certain it is that in ancient days biography was treated less as an account of individual character than as a convenient peg upon which to hang a disquisition upon the times and events in which its subject moved. Biography, in fact, as now understood is quite a modern development, the first English biographers in the true sense being Izaak Walton and Fuller, both of whom wrote in the seventeenth century.

Biographies and autobiographies, memoirs, journals, diaries, and letters, apart from their intrinsic value, generally throw interesting sidelights upon more formal history, and may profitably be read in conjunction with the history of their period. The lives of great men and women, however, and especially of those who achieve greatness, often fulfil a valuable function in addition to their interest as literature, in that they may have an inspiring and perhaps emulative influence upon the minds and conduct of many who read them; and, indeed, as regards inspiration, or at least encouragement or understanding sympathy, this may be true of the life of any man or woman of character, whether accounted great or successful, or the reverse, provided the story

be well and honestly told. History apart, the "true study of mankind" may be profitably pursued, since first-hand observation cannot be thoroughly practised by many of us, in reading the lives of individual men and women wherever really good biographies exist.

Much therefore depends upon the biographer or memoirist, and it is encouraging to note that a new school of biography has arisen which has discarded the trappings of formal panegyric and dull, undiscriminating chronicling of unimportant detail which too often characterized the old school of biography, and that the heavy, weary, "double-decker" or two-volume "Life and Letters" is going out of fashion. Lytton Strachey's *Queen Victoria* is an outstanding example of the new biography.

The great storehouse of national biography is the monumental work which owed its inception to the publishing enterprise of Mr. George H. Smith, the *Dictionary of National Biography*, edited by the late Sir Leslie Stephen and by Sir Sidney Lee, the biographer of Shakespeare. The Dictionary, which, with its two supplements and the index and epitome, occupies seventy stout volumes, contains some 32,000 biographies, including every man or woman of note in British and Colonial history from the earliest times down to the death of King Edward VII in 1910. It is an authoritative production, the co-operative work of scholars and experts. Most good reference libraries possess it, and the index and epitome volume is very convenient for reference. Biographical articles are also included in the *Encyclopædia Britannica*, and these, unlike the Dictionary, include the names of some famous people who were living at the date of publication. The handbook of reference for contemporary men and women is *Who's*

Who, but this, with its supplement *Who was Who*, is not, of course, intended as biography.

There are many biographical series, but among the best known, as regards the field of literature, is the *English Men of Letters* series mentioned in the previous section. Others include the Great Writers, also referred to, the English Men of Action, Great Statesmen, and similar series. But biographical and memorial literature covers a very large field, and is constantly being added to, as may be seen on consulting the shelves or the catalogue of any large public library or publishers' announcements ; and the purpose of this Guide is merely to point out to the reader the more classic works both of biography and of autobiography, as well as the better-known diaries and letters, memoirs and journals. It will be easy for the reader to supplement the examples that are given according to his taste for biographical reading, or his interest in the lives of particular individuals, or the familiar chronicles of particular periods, since Biography is generally classified by subject both upon the shelves and in library catalogues. Much of the material of this kind that is produced, however, often in elaborate form, has but a limited or passing appeal, and is destined inevitably to be " remaindered ".

First among biographers stands Plutarch, whose parallel *Lives of the Noble Greeks and Romans* have been familiar to many generations in all lands. It was from Sir Christopher North's translation of Plutarch that Shakespeare drew much of the material for his classical plays. There are many later translations, of which that by the Langhornes is the most popular : this is available (in selection) in the Scott Library. The Everyman edition in three volumes gives Dryden's translation

revised by A. H. Clough. Plutarch one must read: he is a part, although a very late part, rather an appendage, of our classic heritage.

Plutarch, however, stood virtually alone in his day, and even in Plutarch biography is also history; history hinged upon great personalities. Of biography in the modern sense, we have nothing at all of note until we come down to the seventeenth century, unless we except that amazingly frank and fascinating "human document", *The Autobiography of Benvenuto Cellini*, in which one gets the very essence of the artistic Renaissance in Italy. Mention of that great artist and picturesque scoundrel reminds one of his brother artists, many of whom are faithfully portrayed in Vasari's *Lives of the Italian Painters*, a select edition of which is included in the Scott Library.

Coming now to modern biography and starting with Fuller's *Worthies* and Izaak Walton, the former is now little read, but a good edition of Walton's *Lives* of Henry Wotton, Richard Hooker, George Herbert, and Bishop Sanderson, which are classic in their kind, short, simple, and striking, is available in one volume in the Scott Library. They are the best examples of seventeenth-century biography extant, and have something of the same charm as their author's *Compleat Angler*.

The book which, however, created an entirely new standard in the art of biography, and is still probably the greatest biography in the language, is undoubtedly Boswell's *Life of Johnson*, in which the great Doctor, the most remarkable figure in literature in the eighteenth century, lives again in his habit and being, dominating the world in which he moved, as he never lives in his own books. It is one of the most remarkable and

human portraits ever achieved in literature, and although Boswell apparently achieved his effect simply by setting down faithfully from day to day everything his master said and did, it is also a triumph of art. Mr. John Bailey's *Dr. Johnson and his Circle*, in the Home University Library, makes a good introduction both to the Life and to the biographer.

Among other "classic" biographies are J. G. Lockhart's *Life of Sir Walter Scott*, Forster's *Life of Charles Dickens*, Carlyle's *Life of John Sterling*, and his *Letters and Speeches of Cromwell*, Froude's *Carlyle*, and Mrs. Gaskell's *Life of Charlotte Brontë*, a charming instance of one woman novelist's sympathetic and discerning treatment of the life of another. There is also Sir Sidney Lee's *Shakespeare*, Trevelyan's *Life of Macaulay*, the two great political biographies, Morley's *Gladstone*, and Moneypenny's *Disraeli*, and finally the masterly work to which reference has already been made, Lytton Strachey's *Life of Queen Victoria*. Plutarch, Vasari, and Walton are examples of Collected Lives, and we also have Dr. Johnson's *Lives of the Poets*, De Quincey's *The English Lake Poets*, and that very different work, Smiles's *Lives of the Engineers*, by the author of that smug mid-nineteenth century classic *Self-Help*. The *Lives of the Engineers* deserves, however, to be better read, if only as the record of men whose creative imaginations, unlike those of men of letters, were translated into action and machines or structures rather than words.

More self-revealing than even the best biographies, when honestly done, are the autobiographies, journals, and diaries. Besides Benvenuto Cellini, we have outstanding examples of this class of literature in the famous diaries of Samuel Pepys and John Evelyn; in the

autobiographies of Benjamin Franklin, one of the founders of American independence; of Edward Gibbon, the author of the *Decline and Fall of the Roman Empire*; and of Anthony Trollope, the Victorian novelist; and in the Journals of John Wesley, George Fox, and John Woolman.

Pepys's Diary, originally written in shorthand and deciphered long after his death, is a piece of lively self-revelation comparable with Boswell's portrayal of Johnson, as well as an intimate sidelight on seventeenth-century life in London. Evelyn's Diary, as a contrast, is stiff and formal, but valuable for political and social information of the same period. Mr. J. B. Priestley has now brought out a very interesting volume, *English Diaries*, comprising judicious extracts from all our principal diarists of note, arranged in chronological order. The three autobiographies named are all of the utmost interest as self studies of diverse characters and careers, and the same may be said of the Journals. A very different type of the latter is Swift's *Journal to Stella*, which should rather be classified with the Letters.

The last class of biographical literature is especially interesting, the more so perhaps as it is said that the art of letter-writing is now dead, killed by the development of rapid communication and the stress of modern life. If the reader wishes to study the epistolary art as practised in previous centuries in England, and it is indeed a delightful study, he may now do so in a little volume of *English Letters* in the World's Classics, from the earliest known examples to the nineteenth century. Here he will find characteristic excerpts from all the best-known collections, some of which may be named here as being available in good cheap editions. They are, *The Paston*

Letters, which throw a vivid light on English country life and politics in the fifteenth century; the fresh and charming *Letters of Dorothy Osborne to Sir William Temple*; the classic *Letters of Lord Chesterfield to his Son*, full of worldly wisdom and wit, as well as the social satire of *Horace Walpole's Letters*; and finally the delightful and characteristic *Letters of Charles Lamb*, previously mentioned. The Letters of Madame de Sévigné (see also the volume in the *Foreign Classics* series) are an attractive example of the type of memoirs of which there was an especially fruitful crop in the latter half of the eighteenth century.

This sketch of the biographical field is, of course, only done in the broadest outline, but most of the principal landmarks are here, and the reader who has a taste for biography may now be left to explore the terrain further for himself. The output of modern lives, letters, and memoirs is incessant and prolific, but much of it has naturally only a contemporary interest.

X

TRAVEL AND EXPLORATION

"Of making many books, there is no end", says Ecclesiastes, and this certainly applies nowadays to books of travel. But travel is purely a modern habit, the product largely of the railway and steamship era, with its amazing growth of travel facilities, and the shrinkage of the modern world, a shrinkage which is being further greatly accentuated by the development of air transport and radio communication. Early travellers were more truly explorers and adventurers, and those who overcame the physical and other obstacles to travel which existed in earlier days were naturally comparatively few. That is one reason why we have so few classics of travel, another being that the type of man to whom exploration and roving most strongly appeal is seldom also a man of letters.

Our first classic traveller is presumably Herodotus, whose Histories record largely his own wanderings, and all the stories he picked up and the things he observed in their course. In ancient days, the unknown was naturally productive of the marvellous, and stories of wonderful phenomena of men

> whose heads do grow beneath their shoulders,

and other marvels and portents, were received with entire credulity. It was only a sceptical age that pro-

duced the expression " travellers' tales ". An example of legendary lore of this description is the so-called *Travels of Sir John Mandeville*, written in the fourteenth century, of which we have had a counterpart in more recent times in the Story of De Rougemont. A more sober and reliable voyager of mediæval times who recorded his travels very entertainingly was Ser Marco Polo, the noble Venetian merchant, and the most famous traveller of the Middle Ages, whose book of travels in the East and to China in the thirteenth century has long been a classic. It is done in the Everyman Library, and a smaller edition of it is obtainable in Cassell's National Library.

Keeping to what are virtually records of exploration and discovery, we have in later times that famous sea-saga of the British race, " The Principal Navigations, Voyages, and Discoveries of the English Nation ", known as *Hakluyt's Voyages*, because they were collected together by Richard Hakluyt in the sixteenth century. An excellent edition in eight volumes with an introduction by John Masefield is included in Everyman. As a natural appendage to these, we have Captain Cook's famous *Voyages of Discovery* in the South Seas, long the delight of boyhood. Turning to the land, there are such books as the *Travels of Mungo Park*, one of the earliest and bravest of African explorers ; Dr. Livingstone's account of his journeys through the Dark Continent ; and Stanley's *In Darkest Africa*, in Livingstone's footsteps. Again, that great traveller and eccentric genius, Sir Richard Burton, translator of the *Arabian Nights*, records his African experience in *First Footsteps in East Africa*, which is not so well known as his famous *Pilgrimage to Medina and Mecca*, of which there is a

good edition in Bohn's Library. The others are done in Everyman, the "Travel and Topography" section of which offers a fairly representative collection.

Then there is that great lodestar of man's endeavour, the discovery of the North Pole. Commencing with the *Narrative of a Journey to the Shores of the Polar Sea*, by Sir John Franklin, earliest of a long line of Polar explorers, who met his fate in an endeavour to discover a North-West Passage, we come down through Nansen, Peary, Amundsen and others, to Captain Scott, who wrote the introduction to the Everyman "Franklin", and whose own last book, *The Voyage of the Discovery*, is now available in two volumes in a Nelson cheap edition. The story both of Polar and of African exploration is admirably told in two volumes of the Home University Library, *Polar Exploration* and *The Opening Up of Africa*. Another little volume in the series, a sort of modern Hakluyt in small compass, is Sir John Spear's *Master Mariners*. It was upon the language of Hakluyt, by the way, that another remarkable traveller of our own day, C. M. Doughty, based his account of *Travels in Arabia Deserta*, an admitted travel classic. Under exploration, we may also mention Anson's *Voyage Round the World*, Speke's *Discovery of the Source of the Nile*, Bates's *Naturalist on the Amazons*, and Thomas Belt's *Naturalist in Nicaragua*.

Coming now to travel proper, and nearer to our own day, a special word must be said for *Eothen*, by A. W. Kinglake, the historian of the Crimea, a brilliant and original book of Eastern travel, attractive as much for its literary qualities as for its subject-matter. Much the same may be said for the works of George Borrow, who has been previously mentioned, and who holds a unique

place in English literature, especially for *The Bible in Spain*, that remarkable and fascinating record of his adventures, not always in the service of the Bible Society, in Spain and Portugal. His *Lavengro* and *Romany Rye* are partly descriptive of his own gipsy wanderings. *Wild Wales* may be compared with a much older description, that of *Giraldus Cambrensis*, which may also be had in an Everyman edition.

More of sociological and political, than of topographical, importance are Arthur Young's *Travels in France and Italy* (Bohn) and William Cobbett's *Rural Rides* (Everyman). Boswell's *Tour to the Hebrides with Dr. Johnson* may be considered as an appendage to the *Life*, showing the great Doctor, peregrinatory instead of stationary, and in very different surroundings from his beloved Fleet Street, but on the whole in a very favourable light, and shrewd and observant as ever. Robert Louis Stevenson's delightful *Travels with a Donkey in the Cevennes*, or his *Inland Voyage*, or *Across the Plains*, may be said to usher in the modern travel literature.

Travel, intelligently conducted, is truly an enlargement of the mind, just as is Literature and the Arts; and it is undoubtedly an incalculable advantage in our own day and generation that the vast development and cheapening of travel facilities of all kinds have made it possible for almost everybody not only to see something of his own country, but also to visit neighbouring countries. Observation of the ways of men, and habits of life and nature, in other lands and cities, is an important part of education; it broadens our minds and sympathies, and although unfortunately we are still subject to gusts of national suspicion and distrust, and

the closest neighbours are not the most friendly, it is a necessary stage in the advance of our modern civilization that we should all get to know and understand each other better.

Facilities for individual intercourse are developing every year. Even the school journey, where means permit, is now sometimes taken abroad; summer schools, vacation courses, and interchange of students, as well as of teachers, provide opportunities for intercourse between the younger people of different nations; while for older people there are travel clubs and touring agencies of all kinds. To enable working people of different nationalities to visit each other, there are now Workers' Travel Associations set up in several countries, including our own, which arrange tours and foreign holidays, sometimes with educational features, at modest terms. Perhaps in time we may hope to see the "wander-year" of German student tradition an established institution in all countries.

But not only is foreign travel increasing: our own country has become much more familiar to masses of people both in the towns and in the countryside itself than in former years. The pedal bicycle was one of the great social and ameliorative agencies of the later nineteenth century; it meant a blessed release, health and a widening of horizons in the double sense for many thousands of young people hitherto cooped up in the great towns; it enfranchised them of the fine high roads, pleasant byways and glorious scenery of England, long before the motor came, and even now, despite increasing traffic on the main roads, a leisurely cycle tour can still be one of the pleasantest and freest holidays imaginable, almost more so than a walking tour.

All this may seem rather far from Books and Reading, but actually it is not. For one thing, it explains the great growth of travel literature, since the "wanderlust" implanted in every breast can now, with the increased leisure which has also come, be more generally satisfied; and for another, it is itself conducive to the pleasures of reading in various ways. "Open-air" reading, and the excellent habit of taking favourite pocket-companions with one on tramps and tours, has already been touched upon in Part I, but travel, if one goes with open eyes and mind, itself begets intellectual interests not to be satisfied by "travel" literature alone. A visit to a foreign country should open up all sorts of vistas to the keen traveller; certainly one would wish to know the history and customs of the country better.

Then there is that attractive and easy form of travel known as "armchair travel", a great resource to the majority of us who are condemned to a sedentary occupation for the greater part of the year. To keep a keen edge on this sort of pleasure, occasional bodily expeditions are necessary; but there is no question that it is a pleasure very widely indulged in, and goes a long way to explain the great popularity of modern books of travel. To many, travel at secondhand is better than none at all, besides being less arduous and expensive. It has been said that our enjoyment of travel is mostly made up of the pleasures of anticipation and retrospect, but keen as are these pleasures, the true spirit values most the salt of the actual journey, including even its discomforts and misadventures.

Guide-books are hardly to be termed literature, but they can become very pleasant reading when planning, or even looking back upon, a journey, and generations

of travellers are greatly indebted to Baedeker, Muirhead, and many other excellent purveyors of itinerant guidance. Behind these has grown up a vast mass of lighter and more informal travel literature, which is constantly being added to, and can be sampled in the " Travel and Topography " section of any good public library. Of this kind are the admirable " Highways and Byways " series for these islands, the Homeland Association handbooks, Harper's and Hissey's road books, Black's Colour Books, E. V. Lucas's *Wanderer* series, and many others far too numerous to specify. The great town, as well as the country and the sea, has its literature ; there is a whole library of London topography, for instance ; and Dent's Mediæval Towns and Cathedrals series opens up another attractive path.

Among all this spate of travel and peripatetic literature, the following are a few, both good and typical in diverse ways, of which cheap editions are available : Hilaire Belloc, *The Path to Rome* and *The Four Men* ; W. H. Hudson, *A Shepherd's Life* ; David Grayson, *The Friendly Road* ; Fraser, J. Foster, *Round the World on a Wheel* ; Dufferin, Marquis of, *Letters from High Latitudes* ; Hesketh Prichard, *Through the Heart of Patagonia* ; Martin Conway, *The Alps from End to End* ; Calderon de la Barca, *Life in Mexico* ; G. W. Steevens, *In India* ; E. Candler, *The Unveiling of Lhasa* ; Frank Bullen, *Idylls of the Sea* ; E. F. Knight, *Cruise of the " Alerte "* and of the " *Falcon.*" Needless to say, these are only a few selected from the mass ; the reader will soon be able to supplement the list for himself. Almost everybody who travels, in this literate age, now seeks to record his or her impressions. The books, where they show original observation and are not merely of the

tourist kind, form pleasant reading for the armchair traveller, especially in view of the general excellence of modern illustration, but the life of most is necessarily of a fleeting character.

There is one peculiar sort of reading which probably requires a special aptitude to enjoy, and that is map-reading; but to those who have the taste and facility, nothing can excel the fascination and pleasure to be derived from the study of maps, both new and old. No good travel book is complete without a map.

Another great factor in developing the taste for travel is the cinema; previously we had only the lantern-lecture, but the moving picture gives greater actuality to scenes of travel. Such scenes are included in most film budgets, but we need many more travel films. It is difficult to overestimate the educational and ethical value of such films as *With Livingstone through Africa* or *Captain Scott's Last Voyage*, to mention only two at random, and many excellent "travelogues", or film-lectures, of tours in foreign lands are given from time to time, some of which are afterwards available for special exhibition to schools. Even our hoardings and railway stations, with their really artistic exhibitions of posters, which also form admirable mural decorations for schools and other places, now bear witness to the widespread interest in and taste for travel.

XI

FICTION

THE largest and perhaps the most important division of our subject has been left to the last. Prose fiction is the most popular form which the work of creative imagination has taken in literature, and one having universal appeal. The cry of man from the earliest ages, as it is still the cry of the child, has been " Tell me a story ! " ; and it seems a perpetual need of the human spirit to escape in imagination into another world, or to put it in another way, that we should become for a time in spirit spectators of the pageant of life—the " Human Comedy ", as Balzac called it. The modern Scheherazades are the " monstrous regiment " of novelists, who pour out unending stories for our amusement and recreation.

Good fiction may be " re-creative " in the best sense of the word. It is sometimes objected that our public libraries are very largely purveyors of fiction. If it were true, it would not necessarily be an objection. In point of fact, a statistical average taken over the issues from all departments of the public libraries of the Kingdom shows that Fiction accounts for only just over 50 per cent., or one-half, of these issues ; and even so, it should be borne in mind that a novel is usually read more rapidly than a non-fictional work. The circulating libraries are far more open to the charge of being pur-

veyors of fiction than the public libraries. But statistics apart, is it not a sound instinct that induces a man or woman to turn to a good novel after a hard day's work, often perhaps of a monotonous nature? Would that the habit were more common than it actually is! For while other forms of reading may require some conscious plan, or sustained effort, a novel is at least complete in itself. Many a man engaged in hard intellectual work has turned to a detective story or other light reading with relief and benefit. It is true that many people with little else to do fill their days with the unending consumption of novels, generally of the lighter sort; but this is not reading, only a sort of mental "dram-drinking", and probably equally deleterious. Given the idleness, which means that these people have failed to understand the art of life, it is conceivable that they might be even worse employed. This, however, applies rather to the customers of circulating libraries than of public libraries, for the fiction in the latter, mainly from hard necessity, is naturally more representative of the standard or classic authors, and cannot include more than a selection of contemporary novels. And how can man or woman, or youth, be better employed, in leisure moments, than in reading, say, Dickens or Thackeray, Meredith or Hardy?

Although this is one of the largest divisions of literature, it does not follow that it need be considered in this Guide at proportionate length. There are two good reasons, indeed, why that course is unnecessary: one, that there exist good guides to Fiction to which it may suffice to direct the reader's attention, and the other is that Fiction, to which we turn primarily for enjoyment, is essentially a field in which the reader must discover

or form his taste for himself. All that the Guide can do is to name some of the great masters of fiction, with perhaps some indication of their principal characteristics; to refer to the various bibliographical and biographical aids; and to the list of authors, "classic" and modern, given under "Fiction" in Part III; and then to leave the reader to his own devices.

The guides to Fiction which have already been mentioned in the first part of this book are: Dr. E. A. Baker's *Guide to the Best Fiction in English*, the same author's *Guide to Historical Fiction*, and J. A. Nield's *Guide to Historical Novels*. These books may be consulted in any good reference library. They are chronological in plan, include all authors of note, and give brief annotated descriptions of their principal works. There is also a small but very competent work by the Rev. Stephen Brown entitled *The Reader's Guide to Irish Fiction*. Apart from these guides, there are several books dealing with the history of the English novel:—

Raleigh, Sir Walter.
The English Novel.
(From the beginnings to *Waverley*. This little book by the late Oxford Professor of English literature will repay perusal by even the least serious of novel readers.)

Cross, Wilbur L.
The Development of the English Novel.
(American. Contains a useful bibliography.)

Saintsbury, George.
The English Novel.
(Erudite and illuminating. Professor Saintsbury has also written a large two-volume work on the French Novel.)

Stoddart, F. A.
The Evolution of the English Novel.

Dawson.
Makers of English Fiction.
Williams.
Two Centuries of the English Novel.
Jusserand, J. J.
The English Novel in the Time of Shakespeare.
Gould, G.
The English Novel of To-day.

Lastly, we have Dr. E. A. Baker's comprehensive *History of the English Novel*, in three volumes, now in course of publication :—

Vol. I. The Age of Romance ; from the Beginnings to the Renaissance.
Vol. II. The Establishment of Realism.
Vol. III. The History of the Modern Novel.

Only the last part of the second, and the third volume, can be said to deal with the novel as we know it to-day, and which had its beginnings in England with Daniel Defoe and Samuel Richardson. There are also chapters dealing with the novelists in the later volumes of the *Cambridge History of English Literature*.

However little systematic our novel reading may be (and if, like the great majority, we are reading fiction for pleasure, and not making a study of the novel or of any particular period, system is alien to our very purpose), still there is one point upon which most novel readers may be expected to have a legitimate curiosity, and that is the personality of their author. This is the more natural and laudable if the author is one of those great masters of imaginative literature whose work has become classic. Fortunately, many of the standard reprints of great novels, especially in the Everyman series, have a brief introduction, giving some

account of the work and of the personality of its author ; but it may greatly help our appreciation of, and deepen our pleasure in, the work of a particular writer if we can have recourse to a good biographical and critical sketch, such as is admirably provided in, for instance, the *English Men of Letters* series. It may be better to form one's own impressions and judgment of an author's quality by reading first some of his typical or characteristic work before resorting to the critical opinion of others, although some may like, before tackling a new author, to get some general idea of his life and work ; but at any rate it is desirable at some stage, if we wish seriously to appreciate and enjoy the work of our great novelists, to read some good account of their lives and of the times and circumstances in which they wrote.

This may easily be done in the case of all the classic novelists, both English and foreign. In the *English Men of Letters* series (including the new volumes), there are excellent studies of the following writers :—

Jane Austen.
Fanny Burney.
Joseph Conrad.
Charles Dickens.
Maria Edgeworth.
George Eliot.
Henry Fielding.
Nathaniel Hawthorne.
Herman Melville.
George Meredith.
Edgar Allan Poe.
Samuel Richardson.
Sir Walter Scott.
Laurence Sterne.
R. L. Stevenson.
W. M. Thackeray.
Anthony Trollope.

In the *Great Writers* series, in addition to some of the above, there are volumes on Balzac, Charlotte Brontë, Cervantes, Victor Hugo, Captain Marryat, and Smollett. Modern writers such as George Gissing, Thomas Hardy, H. G. Wells, Arnold Bennett, Anatole

France, Rudyard Kipling, John Galsworthy, Henry James, and Mrs. Humphry Ward, are included in other series. There are besides many biographical studies of novelists, both classic and modern, to be found in the Biographical section of any good public library; not only the standard lives such as Forster's *Dickens*, Lockhart's *Scott*, and Mrs. Gaskell's *Charlotte Brontë*, but also of more modern authors, such as Mrs. Gaskell herself, "Mark Rutherford," and William De Morgan. To fall back upon, there are always the biographical articles in the *Encyclopædia Britannica*.

If one needed a plan in reading fiction, the most obvious to adopt at the outset would be the chronological plan; to go back to the origin of the modern novel in the eighteenth century and follow its development by reading all the more noteworthy novels that appeared in chronological order down to at least the work of the great Victorians, or perhaps to Meredith and Hardy. The reader would thus at least be able to form a clear impression of the evolution of the novel in the hands of successive masters of this form of literature.

Although Daniel Defoe (1661–1731) may be said to have pointed the way to the modern novel, especially with his famous *Robinson Crusoe*, its real progenitor in this country is probably Samuel Richardson (1689–1761), whose *Pamela*, published in 1740, was the true begetter of the novel of to-day. Richardson cast his novels in the epistolary form, which is liable to become tedious, but of his next and most famous novel, *Clarissa Harlowe*, a good abridged edition is now available. The eighteenth and early nineteenth centuries were the days of the three-volume novel, when life was more leisurely than now, and there was ample time for reading, and the

appearance of a good novel was a comparatively rare event. Richardson's third and last (and most prolix) novel was *Sir Charles Grandison*, still in the epistolary form. His books are notable for subtle analysis of character, especially of female character.

Richardson's *Pamela* had inspired Henry Fielding (1707–1754), the next great English novelist, to write *Joseph Andrews*, which, indeed, began as a parody of *Pamela*, but developed under his hand into a work of substance. Fielding's masterpiece, however, is *Tom Jones*, published in 1749, which, although partaking of the coarser manner of the times, is one of the greatest stories in English fiction. His last novel, *Amelia*, which appeared in 1751, possesses the same qualities, although it is less known than *Tom Jones*.

At the same time, Tobias Smollett (1721–1771), the third of the first great group of English novelists, was bringing out his *Roderick Random*, which was followed by, amongst others, *Peregrine Pickle* and *Humphrey Clinker*, the latter generally considered his best novel. His characters are of a broad, comic type, and the treatment is often coarse, but Smollett was a master of narrative power.

It is doubtful whether Laurence Sterne (1713–1768) can properly be counted among the novelists. *Tristram Shandy*, which appeared in 1760, is hardly a novel in form, but its delightful characters of Uncle Toby, Corporal Trim, and the Widow Wadman, and its whimsical humour, make it a book which cannot be missed. The *Sentimental Journey* is a looser sketch of travel and wayside adventure. Horace Walpole is better known as a letter-writer and essayist than as a novelist, but his *Castle of Otranto*, written in 1768, was the forerunner

of romances of terror like those of Mrs. Radcliffe, and even anticipates Scott. Neither Walpole's novel nor Mrs. Radcliffe's books are much read now, but the latter, especially *The Mysteries of Udolpho* (1794) were once enormously popular, and at least mark a stage in the development of English fiction.

Between these two, however, we have Oliver Goldsmith (1728–1774) and Frances, or Fanny Burney, each to be remembered for one novel. Goldsmith was a poet and playwright, but he has given one book of permanent worth, and sweetness and charm, to the gallery of English fiction, and that is his inimitable *Vicar of Wakefield*, which he allowed Johnson to sell for him in 1766 to pay off his arrears of rent, an improvidence to which we owe the immortal and attractive figure of Dr. Primrose and the story of his family troubles. Fanny Burney's novel is *Evelina*, which struck a new and gentler note in eighteenth-century fiction, far removed from the coarseness of Smollett, and presaging Jane Austen. Mention of Miss Burney reminds one of the "lively Fanny's" great friend Dr. Johnson, whose one novel, *Rasselas*, is rather a moral dissertation thinly disguised as fiction.

We may close the eighteenth century with two names and a novel apiece: William Beckford, for his fantastic but fascinating oriental romance *Vathek* (1781); and William Godwin, the philosopher, who in *Caleb Williams* (1794) produced the first "political" novel and a work of sombre strength.

Many novelists were now in the field, but except for the work of Maria Edgeworth, whose *Castle Rackrent*, and other studies of Irish life were then appearing, the nineteenth century is ushered in

by two great names, of very dissimilar genius, Jane Austen (1775–1817) and Sir Walter Scott (1771–1832). The quiet comedy of manners had its highest exponent in Jane Austen, whose gentle but unerring art may be studied in her four principal novels, *Sense and Sensibility*, *Pride and Prejudice*, *Mansfield Park*, and *Emma*. About the same time *Waverley* appeared anonymously, and Sir Walter Scott, who was already well known in other fields of literature, commenced that wonderfully prolific career in romantic fiction which was to continue until his death and render him famous for all time. His anonymity was penetrated in time, and he had risen to the pinnacle of fame when he became involved in the bankruptcy of his publishers, an event which brought out his highest qualities, since he devoted the remainder of his life to unceasing industry to pay off the heavy debt, which he finally succeeded in doing. His output in poetry, fiction, history, and biography is amazing, but he will chiefly be remembered as one of our greatest novelists. A selection of his best work is given in Part III. *The Heart of Midlothian* is generally regarded as on the whole his most powerful novel, but of almost equal power, although of varying merit in parts, are, for example, *Waverley*, *The Antiquary*, *Guy Mannering*, *Ivanhoe*, *Kenilworth*, *Fortunes of Nigel*, *Quentin Durward*, and *Woodstock*.

The vast popularity of Scott's novels naturally encouraged many lesser writers, but there is no great name to record until we come to an equally great genius, but of a very different order, in Charles Dickens (1812–1870). Dickens ranks as the first of the great Victorians, for his first notable work, *The Pickwick Papers* (although it had been preceded by *Sketches by Boz*), began to appear in

monthly parts in 1837. For many years afterwards, the appearance of the familiar green-paper wrappers of later stories was awaited eagerly in almost every household throughout the land. Dickens became almost a national institution, and his name is still so much of a household word that there is no need here to say anything of his work. *David Copperfield*, his favourite story, is partly autobiographical, and he has also drawn upon personal experience for the Marshalsea scenes in *Little Dorrit*. Most of his novels are included in the list in Part III. It is best to make first acquaintance with the exuberant genius of Dickens in one's early years, when all that marvellous world of his will come alive for us, and the Master, in spite of his obvious defects, will always thereafter retain our steadfast affection.

Thackeray (1811–1863), the great contemporary of Dickens, whose art is more restrained, was writing at the same time, but did not obtain wide recognition until the appearance in 1847 of *Vanity Fair*, his greatest novel. Apart from this, his most characteristic work will be found in *Esmond*, *Pendennis*, *The Newcomes*, and *The Book of Snobs*.

We are now fairly launched in the great Victorian period in fiction, remarkable in general for its creative power and prolific output. They were giants in those days! Dickens and Thackeray are followed by George Eliot, Charlotte Brontë, Mrs. Gaskell, and Anthony Trollope, who in their turn head a procession of writers, ending with the last of the great Victorians who survived into a later age, George Meredith and Thomas Hardy.

The story of the remarkable Brontë sisters, Charlotte, Emily, and Anne, daughters of an eccentric Irish parson bred up in penury and ill-health on the edge of a bleak

Yorkshire moor, has been movingly told by Mrs. Gaskell. Charlotte, the most famous, has given us that fine trinity of novels, *Jane Eyre*, *Shirley*, and *Villette*; Emily, one grim but powerful book, *Wuthering Heights*; and Anne, of less intellectual force than her sisters, *The Tenant of Wildfell Hall* and *Agnes Grey*. Emily and Anne died at thirty, but Charlotte lived till nearly forty, her first novel, *The Professor*, appearing after her death.

The biographer, friend, and admirer of the Brontës, Mrs. Gaskell, began to practise her gentle art in 1848, when her first and perhaps most powerful novel, *Mary Barton*, a story of Manchester in the "hungry forties," appeared. Others followed, of which *North and South*, *Sylvia's Lovers*, *Cousin Phillis*, *Ruth*, and *Wives and Daughters*, are the best. One work which should be mentioned separately is *Cranford*, a series of delightful vignettes of village life, a little gem of its kind, and in somewhat similar vein to Miss Mitford's *Our Village*. Mrs. Gaskell is in the true succession of Jane Austen, but with deeper emotional feeling, and her quiet tales are very refreshing to the spirit, after, perhaps, a course of modern problem novels.

"George Eliot" (Marian Evans) commenced to write fiction in 1857, when her first tale, *The Sad Fortunes of the Rev. Amos Barton*, appeared in a magazine. This was followed by *Mr. Gilfil's Love Story* and *Janet's Repentance*, and the three stories were afterwards collected together as *Scenes from Clerical Life*. They established at once the new writer's reputation. *Adam Bede*, her most popular novel, followed, and then in succession appeared *The Mill on the Floss*, the earlier part of which is largely autobiographical; *Silas Marner*, a charming story of

an old hand-loom weaver ; *Romola*, a story of mediæval Florence, and a *tour de force* for George Eliot, as being so much outside her ordinary vein ; *Felix Holt the Radical*, and *Middlemarch*, probably her greatest work. *Daniel Deronda*, her last novel, was much inferior. Her study of character, especially in middle-class provincial life, was unequalled, and her power of characterization did not fail her in unfamiliar fields, as witness Tito Melema in *Romola* ; she possessed humour as well as insight—Mrs. Poyser is as alive as any character in Dickens.

The right of Anthony Trollope (1815–1882) to rank with the great Victorians is now generally accorded, although for a time he was undervalued, partly perhaps owing to the frank disclosures of his mechanical methods in his remarkable and very interesting *Autobiography*, and partly because of his prolific and unequal output. All his novels are pleasant, sound, and well-told stories, and if he be judged by his best work, his reputation is assured. These are undoubtedly the famous Barsetshire novels, remarkable studies of life and character in a cathedral city, of which Trollope, a post-office official, had no direct experience. There are probably no greater characters in the whole gallery of fiction than Mrs. Proudie, the Bishopess, and the Reverend Josiah Crawley, perpetual curate of Hogglestock. The Barsetshire novels should be read in the following order :—

The Warden.
Barchester Towers.
Dr. Thorne.
Framley Parsonage.
The Small House at Allington.
Last Chronicle of Barset.

Others of his novels well worth reading are: *The Three Clerks*, *The Claverings*, *Orley Farm*, *The Belton Estate*, and *The Golden Lion of Grandpré*.

We have now come down to modern days. Only a passing glance can be first given at the great classic novelists of other countries, such as Balzac, Victor Hugo, and Alexandre Dumas in France, and Gogol, Poushkin, Turgeniev, Dostoievski, and Tolstoi in Russia. Their most characteristic or best known novels are included in Part III, and more may be learned of them through the handbooks on the literature of various countries recommended in a preceding section. Also included in Part III will be found the best or typical work of some minor authors of the Victorian era, such as W. H. Ainsworth, for his historical romances; R. D. Blackmore (*Lorna Doone* may be counted as a classic of the first rank); Wilkie Collins, *The Woman in White*; Disraeli, whose reputation as a novelist will rest principally on *Sybil* and *Coningsby*, types of the political novel; Kingsley, *Alton Locke*, and his romances, *Westward Ho!* and *Hereward the Wake*; D. M. Mulock, *John Halifax, Gentleman*; Charles Reade, especially for that great classic *The Cloister and the Hearth*; and J. H. Shorthouse, *John Inglesant*.

This is, of course, only the most cursory and incomplete outline; and in the space available, and for the purpose of this Guide, no attempt can be made to survey the vast and ever-growing field of modern fiction. A tentative selection of some of the best of our modern novelists, with in most cases one or two only of their better-known works, is given, for what it may be worth, in Part III; partial as it is, it has been governed largely by the availability of cheap editions, although these are

constantly increasing, and are fairly certain to include in time everything of permanent worth.

The two great names, if we must still include them with the moderns instead of in their rightful place with the classics, are George Meredith and Thomas Hardy. Meredith's finest novel is doubtless *The Egoist*; his more popular ones, if anything of Meredith can be said to be popular, are *Richard Feverel* and *Diana of the Crossways*; but all his best work is included in the list given in Part III. Hardy is a poet as well as a writer of fiction, but among his most powerful novels are *Tess*, *Jude the Obscure*, *Far from the Madding Crowd*, *Return of the Native*, *The Woodlanders*, and *The Mayor of Casterbridge*. He has created a new literary country in Wessex, and his types of fundamental humanity like Tess and Jude, Bathsheba and Gabriel Oak, move against a setting of time and fate which give his books a sense of spaciousness and sombre power. This is, indeed, the conscious theme of his great world-drama, *The Dynasts*.

Beside these two great figures, it is not even possible to enumerate the other names included in our list. Among them are some who may more properly be considered Victorians, as indeed are Meredith and Hardy essentially. William De Morgan, for instance, is certainly a belated Victorian, who happened to write fiction only towards the end of his busy life, and has been styled "the twentieth-century Dickens". Sir Walter Besant, George Gissing, Henry James (American, but domiciled in Europe), "Mark Rutherford", and Mrs. Humphry Ward, may be similarly classified with the Victorians. Of the work of the greater modern novelists, such as Arnold Bennett, John Galsworthy, H. G. Wells,

and others, only a few titles are given ; the reader may be trusted to find the rest for himself.

Guidance, moreover, in contemporary literature of whatever kind may be both impracticable and superfluous ; it is largely a matter of personal taste and trained judgment. In any case, it is beyond the scope of this Guide, the object of which has been only to lay the broad foundations ; or rather, as was said at the beginning, to point out the principal landmarks in the great world of letters, leaving the reader to become his own cartographer in detail. If he has accompanied us so far upon the way, and is disposed to become familiar for himself with the great masters of literature who have been passed in the briefest review in these pages, then he will enter into his own heritage and will pass beyond the humble offices of any Guide to Books and Reading.

PART III

A SUGGESTED PRIVATE LIBRARY

THE following classified list is an attempt to form a "model" private collection almost entirely from cheap editions. All the books included in it are referred to in the preceding sections, and every branch of letters is represented. In making the selection (and of necessity it is only a selection), the intention has been to preserve a reasonable balance between the various departments of letters, but perhaps naturally fiction and what are called "belles-lettres" do predominate over the other forms of literature. It may not be possible for the reader to acquire all these books, or at least only gradually, over a term of years; but this of course is how a library should be acquired, and the list may not only be of assistance in this labour of love, but may serve to crystallize the suggestions in regard to reading offered in the preceding pages of this book.

The reader, according to the development of his individual tastes, will naturally tend to depart from this list in one direction and another, and to read or collect rather more in that branch of literature in which he is chiefly interested. Thus, his library will reflect, as it should do, his personal tastes and idiosyncrasies, but all the same there should be a foundation or background of books which, as used to be said of rather dull productions in the eighteenth and early nineteenth centuries, "no gentleman's library should be without"; but we would rather say, without which no library, however

modest, can be considered a library instead of a mere collection of books.

Particulars of publisher, edition, and price are given in each case. These are as accurate as possible, but may of course vary, and should be checked. Prices of some of the larger popular series may fall in the future (although not, it is to be feared, to pre-war level), but there is no present indication of any such reduction. Although in most cases the Everyman Library edition is indicated, because this is one of the best known and certainly the most extensive of the popular reprints of the classics, it must be remembered that many of the books are equally available in other standard cheap editions, such as the World's Classics, Nelson's Libraries, the Scott Library, Cassell's National Library, etc. Occasionally this choice is indicated, and in some cases, of course, an Everyman edition does not exist or another edition is preferable. Some readers may prefer the World's Classics, because the excellent thin-paper edition so easily slips into the pocket.

REFERENCE.

Everyman Encyclopædia. 12 vols. (Dent, 2s. each.)
Oxford Concise English Dictionary. (Oxford Univ. Press, 3s. 6d.)
Cousin's Biographical Dictionary of English Literature. (Everyman, 2s.)
Smith's Smaller Classical Dictionary: Ed. Blakeney. (Everyman, 2s.)
Atlas of Classical Geography. (Everyman, 2s.)
A good modern Atlas (e.g. *The Times* Atlas, Selfridge edition, 30s.)
And perhaps Chambers's Cyclopædia of English Literature. 3 vols. 30s.

JUVENILE.

(No "Adult" library should be without some of the more famous classics of childhood, which may be read by every age.)

Æsop's and other Fables: An anthology of Fabulists. (Everyman, 2s.)

Andersen's Fairy Tales. (Everyman, 2s.)

Arabian Nights' Entertainments. (Everyman, 2s.)

Grimm's Fairy Tales. (Everyman, 2s.)

Defoe, D. Robinson Crusoe. (Everyman, 2s.)

Hughes, Thomas. Tom Brown's Schooldays. (Nelson, 1s. 6d.)

Carroll, Lewis. Alice in Wonderland. (Macmillan, 2s.) Through the Looking Glass. (Macmillan, 2s.)

Twain, Mark. Tom Sawyer. (Nelson, 1s. 6d.) Huckleberry Finn. (Nelson, 1s. 6d.)

Stevenson, R. L. Treasure Island. (Chatto and Windus, 1s. 6d.)

Kingsley, Charles. Westward Ho! (Everyman, 2s.)

Marryat, Captain. Midshipman Easy. (Everyman, 2s.)

(See also under Fiction.)

CLASSICS.

Jebb. Greek Literature. (Macmillan, 1s. 6d.)

Wilkins. Roman Literature. (Macmillan, 1s. 6d.)

Homer's Iliad and Odyssey. (Lord Derby and William Cowper, Everyman. 2 vols. 2s. each); (Pope, trans. World's Classics, Milford, 2s. each.)

Herodotus. History. Trans. Rawlinson. (Everyman. 2 vols. 2s. each.)

Æschylus. Lyrical Dramas. Trans. Blackie. (Everyman, 2s.)

Aristophanes. Plays and Comedies. (Everyman. 2 vols. 2s. each.)

Sophocles. Dramas. (Everyman, 2s.)

Euripides. Plays. (Everyman. 2 vols. 2s. each.)

Thucydides. Peloponnesian War. (Everyman, 2s.)
Plato's Republic. Trans. Spens. (Everyman, 2s.) (The best translation is Jowett's, which is not available in a cheap edition.)
Aristotle's Ethics and Politics. (Everyman. 2 vols. 2s. each.)
Demosthenes. Select Orations. (Everyman, 2s.)
Epictetus. Moral Discourses. (Everyman, 2s.)
Plutarch's Lives. Trans. Dryden. (Everyman. 3 vols. 2s. each.)
Marcus Aurelius. Meditations. (Everyman, 2s.)
Virgil's Æneid. Trans. E. Fairfax Taylor. (Everyman, 2s.) Trans. Dryden. (World's Classics, Milford, 2s.)
Cicero's Essays and Select Letters. Intro. De Quincey. (Everyman, 2s.)
Horace. Complete Poetical Works. (Everyman, 2s.)
Cæsar's Commentaries. (Everyman, 2s.)
Livy's History of Rome. (Everyman. 3 vols. 2s. each.)
Ancient Classics for English Readers. Excellent introductions to the Classics, including several not mentioned above, e.g. Lucretius, Ovid, Xenophon, Tacitus, Pindar. (Blackwood. 28 vols. 2s. 6d. each.)

HISTORY.

Grote's History of Greece. (Everyman. 12 vols. 2s. each.) (Or, better, Mitchell and Caspari's edition of Grote in one volume. Oxford Univ. Press, 7s. 6d.)
Gibbon. Decline and Fall of the Roman Empire. (Everyman. 6 vols. 2s. each.)
Finlay's Greece under the Romans. (Everyman, 2s.) Byzantine Empire. (Everyman, 2s.)
Merivale's History of Rome. (Everyman, 2s.) Introduction to Gibbon.
Motley's Rise of the Dutch Republic. (Everyman. 3 vols. 2s. each). (World's Classics. 3 vols. 2s. each.)

Prescott's Conquest of Peru. (Everyman, 2s.)
Prescott's Conquest of Mexico. (Everyman. 2 vols. 2s. each.)
Carlyle's French Revolution. (Everyman. 2 vols. 2s. each.)
Macaulay's History of England. (Everyman. 3 vols. 2s. each.)
Green's Short History of the English People. (Everyman. 2 vols. 2s. each.)
(The above, including history in the Ancient Classics, is a selection of History as *literature*. With the possible exceptions of Finlay and Merivale, these are all " classical " histories.)
Myres, J. L. The Dawn of History. (Home Univ. Library, 2s. 6d.)
Hogarth, D. G. The Ancient East. (H.U.L., 2s. 6d.)
Davis, H. W. C. Mediæval Europe. (H.U.L., 2s. 6d.)
Gooch, G. P. History of our Own Time. (H.U.L. 2s. 6d.). (And other historical introductions in H.U.L.)

RELIGION AND PHILOSOPHY.

The Bible. (The reader presumably has a copy already. The Everyman edition of Old and New Testaments, in 5 vols., is cast in an interesting form.)
The Koran. (Everyman, 2s.)
Boëthius, Consolation of Philosophy. (Dent, Temple Classics, 2s.)
Confessions of St. Augustine. (Everyman, 2s.)
Little Flowers and Life of St. Francis. (Everyman, 2s.)
Thomas à Kempis. Imitation of Christ. (Everyman, 2s.)
Bunyan, John. Pilgrim's Progress. (Nelson, 1s. 6d.)
Browne, Sir Thomas. Religio Medici. (Everyman, 2s.)
More, Sir Thomas. Utopia and the Dialogue of Comfort. (Everyman, 2s.)
The Ramayana and the Mahabharata. (Everyman, 2s.)

The Sayings of Confucius. (Wisdom of the East series, Murray.)
Hobbes's Leviathan. (Everyman, 2s.)
Pascal. Selected Thoughts of. (Scott Library, 1s. 6d.)
Rousseau. The Social Contract. (Everyman, 2s.)
Descartes. Discourse on Method. (Everyman, 2s.)
Spinoza's Ethics. (Everyman, 2s.)
Berkeley's Principles of Human Knowledge. (Everyman, 2s.)
Hume. Treatise of Human Nature. (Everyman, 2s.)
Locke. On the Human Understanding.
Mill, J. S. On Liberty, Utilitarianism, etc. (Everyman, 2s.)
Spencer, Herbert. First Principles. (Williams and Norgate. 2 vols. 2s. each.)
Newman, J. H. Apologia pro Vita Sua. (Everyman, 2s.)
Clutton-Brock, A. The Ultimate Belief. (Constable, 3s. 6d.)
James, William. Select Papers on Philosophy. (Everyman, 2s.)
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and Meredith, indeed, properly belong to the " classics ". When the reader is well grounded in classic authors, he or she will be able to form a sound personal judgment upon modern work, and may be safely left to explore further alone.

Although, for convenience, fiction is arranged in alphabetical sequence, the order might equally have been chronological, especially as regards the earlier novels, to show the development of this literary form, as indicated in Section XI. Or it may be read to illustrate periods of history, with the aid of Nield's or Baker's Guide. Or again, the novelists of various countries, or schools, may be grouped together, e.g. the Russians : Gogol, Pushkin, Turgeniev, Tolstoi, Dostoievski, Gorki, and others.

There are, necessarily, many omissions from the " Private Library ", of which the compiler is well aware. The more obvious gaps may be filled in by reference to the foregoing sections of the Guide, but the main purpose of this suggestive collection is to be fairly representative on a modest scale of all departments of literature ; naturally it cannot aspire to any sort of completeness. A more serious objection will be that it is on far too ambitious lines for the ordinary reader of small means and with limited space for housing books. The answer is that it may be taken as an ideal or rather a standard to work to (and doubtless to be departed from in various directions) over probably a long period of years, during which the reader, at a very modest annual expenditure, will taste the delights of gradually getting a library together upon some ordered plan.

The proposed " Library " numbers altogether, including a few of the additional volumes suggested in certain of the

sections, some 540 volumes, which no doubt could be judiciously reduced to well within 500, especially if Modern Fiction be omitted, and Hardy and Meredith be included, as they should be, in the " classics ". At an average price of two shillings per volume, and allowing for the more expensive books, the whole library of about 500 volumes would thus be purchasable for £50—not an exorbitant sum to pay for the means of becoming intellectually rich for life !

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5. Scott Library. (Walter Scott, Ltd., 2s.)
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7. Nelson's Libraries. (Nelson, 1s. 6d. and 2s.)
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26. The Muses' Library. (Routledge, 2s.)
27. The Augustan Books of Modern Poetry. (Benn Brothers, 6d.)

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